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ABSTRACT

The development of the 1997 assessment of arts education marks the third time music and the visual arts have been addressed in a national assessment. Using the consensus process, a framework was produced that describes the 1997 assessment. The process was founded on the vision of a society that believes the arts are essential to every child's complete development. Every child needs to experience enough of the discipline, the challenge, and the joy of creating in different art forms to intimately understand the human significance of dance, music, theater, and the visual arts. Using an issues paper as a guiding force, the framework team considered a series of questions: (1) how can the 1997 arts assessment combine realism and vision; (2) what is the model of arts learning that will inform the kinds of exercises and examples developed for the assessment; (3) what methods of assessment should be used; (4) should the definition be cut so sharply into four strands (dance, music, theater, visual arts); (5) whose art; (6) who will be sampled for the assessment; and (7) how will it be possible to examine student performance in various aspects of an arts discipline in ways that are safe and valid. The proposed assessment consists of a series of exercises for all students in the sample; at least one special study; and a series of background questions. Both processes (creating, performing/interpreting, and responding) and content are applied in combination and integrated at various levels. (JH)

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1997 Arts Education Assessment Framework

SO 030 680

National Assessment Governing Board
U.S. Department of Education

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What Is The Nation's Report Card?

The Nation's Report Card, the National Assessment of Educational Progress (NAEP), is the only nationally representative and continuing assessment of what America's students know and can do in various subjects. Since 1969, assessments have been conducted periodically in reading, mathematics, science, writing, history/geography, and other fields. By making objective information on student performance available to policymakers at the national, state, and local levels, NAEP is an integral part of our nation's evaluation of the condition and progress of education. Only information related to academic achievement is collected under this program. NAEP guarantees the privacy of individual students and their families.

NAEP is a congressionally mandated project of the National Center for Education Statistics, the U.S. Department of Education. The Commissioner of Education Statistics is responsible, by law, for carrying out the NAEP project through competitive awards to qualified organizations. NAEP reports directly to the Commissioner, who is also responsible for providing continuing reviews, including validation studies and solicitation of public comment, on NAEP's conduct and usefulness.

The National Assessment Governing Board (NAGB) was established under section 412 of the National Education Statistics Act of 1994 (Title IV of the Improving America's Schools Act of 1994, P.L. 103–382). The Board was established to formulate policy guidelines for NAEP. The Board is responsible for selecting subject areas to be assessed, developing assessment objectives, identifying appropriate achievement goals for each grade level and subject tested, and establishing standards and procedures for interstate and national comparisons.

The National Assessment Governing Board, March 1994

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1997 Arts Education Assessment Framework

Approved by the National Assessment Governing Board
March 5, 1994

Prepared by
The Council of Chief State School Officers
with
The College Board
and
The Council for Basic Education

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The Development of the 1997 NAEP Arts Education Framework

The National Assessment of Educational Progress (NAEP)

The National Assessment of Educational Progress (NAEP) is the only nationally representative and continuing assessment of what America's students know and can do in various subject areas. Since 1969 assessments have been conducted to provide comprehensive information on student knowledge and skills at ages 9, 13, and 17, and more recently for students in grades 4, 8, and 12. By making the information on student performance and related factors available to policymakers, parents, educators, and the general public, NAEP is an integral part of our Nation's evaluation of the condition and progress of student achievement.

NAEP is a congressionally mandated project of the National Center for Education Statistics (NCES), U.S. Department of Education. In 1988 Congress created the National Assessment Governing Board (NAGB) to set policy for NAEP. The 26-member, broadly representative Board is responsible for selecting subject areas to be assessed, developing assessment objectives and specifications through a national consensus process, and setting appropriate achievement goals, among other responsibilities.

The Consensus Process

The development of the framework for the proposed 1997 assessment of arts education will mark the third time music and the visual arts have been addressed in a national assessment. Music was previously assessed in 1972 and 1978, and the visual arts were assessed in 1975 and 1978. In January 1992 NAGB issued a request for proposals to develop an assessment framework and specifications for a planned 1997 Arts Education Assessment. The contract was awarded to the Council of Chief State School Officers (CCSSO), with the College Board and the Council for Basic Education as subcontractors. The 18-month project began in September 1992 and concluded in March 1994.

The purpose of the contract was to develop and recommend a framework and other design features for an arts education assessment that includes the areas of dance, music, theatre, and the visual arts. The recommended form of the assessment was designed by a 32-member planning committee with guidance from a steering committee. The planning committee was responsible for reaching consensus on content and contributing to the assessment framework and other design documents. Composed of K–12 teachers, arts educators from higher education, practicing artists, assessment specialists, and lay persons, the planning committee was chaired by Frank Philip of CCSSO. (See Appendix F for list of names.)

The 29-member steering committee (see Appendix E for list of names) was cochaired by Ramsay Selden, director of the State Education Assessment Center at CCSSO and project director; and A. Graham Down, president of the Council for Basic Education. The committee included representatives from professional education organizations, parent groups, artist organizations, business, policymakers, and the public at large. The steering committee provided policy and procedural guidance during the project.

NAEP and National Standards: Cooperation and Coordination

The development of the NAEP Arts Education Assessment Framework coincided with the development of the National Standards for Education in the Arts. This confluence of a standards-setting process and its immediate application in creating a national assessment provide an unprecedented opportunity to align standards and assessment in a model for arts education.

The two projects—NAEP and National Standards—have a special role in establishing the importance of the arts in the education of all American students.

The leadership of both groups has ensured the coordination of the projects in every aspect of the work, from crafting a common vision through matching schedules and sharing personnel. From the project's inception, the process has been predicated on the assumption that the National Standards and the NAEP Assessment should reflect a common vision of arts education.

At the leadership level, A. Graham Down, chair of the oversight committee for the standards project, also cochaired the steering committee for the assessment project. Seven members, or approximately one-fourth of the standards oversight committee, were also invited to serve on the steering committee for the assessment project. Frank Philip and Joan Peterson, who have cochaired the National Council of State Arts Education Consultants task force for the standards project, served as coordinator for the NAEP arts assessment project and consultant for the College Board (a subcontractor to CCSSO), respectively.

Each of the four subcommittees of the NAEP assessment planning committee had representatives from the writing task forces of the standards project and either the president or the president-elect of the national arts education professional organizations. Each executive director of the major national arts education organizations was a member of the steering committee of the assessment project.

The meeting schedule, the dates for hearings, and the release of drafts for the assessment project were aligned to follow similar events of the standards project. The standards project shared the developing drafts of the standards with the planning committee of the assessment project in a regular and timely fashion to assure a smooth articulation between the two.

Development of the Framework

Issues

An issues paper, which identified the major areas of concern for the assessment design, was written by Ruth Mitchell and Dennie Palmer-Wolf, consultants to the project. Published in early January 1993, the paper was designed to be the focus of the national hearings scheduled in February 1993. The paper helped frame significant questions for the assessment and placed them in a broader context for understanding the role and feasibility of a national assessment in the arts.

National Hearings

In considering the design of the proposed National Assessment for Arts Education, the project's management team decided to seek public input at two points in the development process.

The February 1993 hearings were designed to gather responses and reactions to the issues paper. The San Francisco hearing was held in conjunction with a major arts education conference attended by many prominent writers and leaders of arts education. The Orlando, Florida, hearing was held at a time and place where teachers, parents, and students could attend. The New York City hearing attracted the arts community from one of the major population centers of our country.

Hearings were conducted in Seattle, Chicago, and Washington, D.C., in October 1993 to solicit input and reaction to a draft of the assessment framework. A brief description can be found in Appendix C, and a complete report is available from CCSSO.

Next Steps

The consensus process produced the design documents and recommendations. This framework describes the proposed assessment. The Specifications Document prescribes the details for developing the assessment instrument. The consensus work also produced documents that suggest the nature and range of background information that should be collected along with the assessment (the background questions), and a set of strategies for reporting the results to the public and the field (the reporting strategies). The second phase of the process began with a contract awarded in May 1994 to the Educational Testing Service by NCES for the design of the assessment exercises. Field testing of the exercises was scheduled for February 1995 and February 1996.

Recent Changes in the Assessment Schedule

A complete and comprehensive assessment in any subject area depends on funding from Congress. Because of a funding shortfall, the 1994 math and science assessments were postponed until 1996. In September 1994 the executive committee of NAGB recommended that the arts assessment be rescheduled for 1997. This would provide the opportunity for a two-stage field test in 1995 and 1996. The expanded field test would allow thorough development of the many complex, performance-based assessment tasks.

Guidelines for the Project

The first task of the steering committee was the development of guidelines to inform the planning committee's work on drafting this framework. A major issue confronted the committee: how to balance "what is" in U.S. arts education with "what ought to be." Although the issue cannot be resolved completely, the creative tension it has generated continues to be a source of positive energy for the assessment design.

Another important issue must be mentioned. The steering committee early on insisted on a policy of inclusion in arts education. This means that the proposed NAEP assessment should reinforce the promise of arts education for all, including those students whose physical and mental abilities need additional support for artistic expression. Engaging the wheelchair-bound child in dance movement, or reviewing the theatrical performance of the hearing-impaired middle-schooler, for example, are recommended for the administration of the assessment.

Steering Committee Guidelines

1. The assessment should affirm and articulate the arts as ways of knowing and forms of knowledge with a unique capacity to integrate the intellect, the emotions, and physical skills in the construction of meaning.

2. The assessment should honor the discrete disciplines (dance, music, theatre, visual arts), but should at the same time encourage students to see the artistic experience as a unified whole and make connections between the arts and other disciplines.

3. The NAEP assessment and national standards processes must work hand in hand.

4. Where possible, the assessment should examine and report on developing abilities, so younger and older students exhibit stages in the development of the same capability.

5. Assessment should connect with students' real-life experiences, so students can use their personal knowledge in areas such as street dance, their everyday experience with TV drama, or their understanding of traditional regional art forms and community arts resources.

6. The assessment should assess students' knowledge, attitudes, and performance in the modalities and forms of expression characteristic of the arts (music, dance, painting or drawing, acting) as well as verbal or written linguistic modes; that is, writing or talking about the arts.

7. Assessment should go beyond quantification to include critical judgment. An effort should be made to ensure that reporting includes descriptive information on student performance as well as numerical data.

8. The assessment should use a common list of background variables to recognize differences and inequities in school resources and the conditions related to achievement, such as teacher qualifications, instructional time in the arts, school structure, cultural and social background of the school community, and incentives. This recognition must be evident in reported data. Results have meaning only in terms of the availability and continuity of arts instruction.

9. The assessment should address both processes and products, and expand the public's information about the importance of each.

10. The assessment should be based on a comprehensive vision of arts education and should communicate that vision clearly. The assessment should focus on what ought to be in arts education rather than what is, but idealism should be tempered with reality. Hence, exercises should model multifaceted and thoughtful activities, without making unreasonable demands on time, materials, and human resources.

11. To stimulate support for arts education, the assessment should produce information useful to a variety of audiences—students, artists, teachers, and administrators; local, State, and national policymakers; and community members such as parents and business persons—and be disseminated in a variety of ways for different audiences.

12. The assessment should sample student performances under two conditions: a general sample reflecting universal expectations and a specialized sample for students in magnet and advanced programs at grade 12.

13. The assessment should reflect a pluralistic view of arts education, in terms of both individual products and the cultural bases of the arts. It should be oriented toward the demonstration of student learning, be sensitive to a variety of instructional approaches, include the range of contemporary theories evident in arts education, and include examples of appropriate exercises addressing universal themes.

The Arts in U.S. Education

The Importance of NAEP to Arts Education

This is an important moment for American culture. The arts are becoming part of the national vision of what all students should know and be able to do. The evidence is clear:

- The arts were proposed as part of our National Educational Goals in the GOALS 2000: Educate America Act passed by Congress. Artists, general educators, arts educators, families, and students have helped place the issue on the national agenda.

- National standards for student achievement are now developed in the arts in a process that parallels the standards discussions being held in mathematics, language arts, science, history, and other areas.

- The standards process, while demanding, has generated important discussion and debate about which art forms, what kind of knowledge, and what skills in the arts are important for all students. In fact, readers opening up their Sunday *New York Times* on an otherwise unremarkable August morning in 1993 had the rare experience of finding an article by a major music critic discussing those standards.

- NAGB—with funding from the National Endowment for the Arts, an independent Federal agency, in collaboration with the Getty Center for Education in the Arts, a program of the J. Paul Getty Trust—has commissioned the development of this consensus framework for a planned national assessment of student performance in the arts in 1997. The present document, the framework, sets out for the educational community and the public the scope of what will be included and how the arts will be assessed.

- The framework process is a bold one. Pushing beyond the limits of the arts and music assessments of the 1970s, this framework calls for the inclusion of theatre and dance as well. As the work has progressed, there have been lively discussions of the importance of design and the media arts.

Such recognition brought not only long-awaited satisfaction, but responsibility. Faced with the remarkable opportunity to create an assessment solely about learning in the arts, the steering and planning committees met the challenge with a proposed assessment that is, at once, feasible, fair, and wise. The vision for the assessment—this framework—has two remarkable characteristics. First, the committees have wrestled with the difficult central issues of arts education. Second, they have proposed a plan that would not forget vision in the face of current practice.

The entire NAEP arts education consensus framework process is founded on a vision of a society that believes the arts are essential to every child's complete development. Throughout their lives, they will draw from artistic experience and knowledge as a means of understanding what happens both inside and outside their own skin, just as they use mathematical, scientific, historical, and other frameworks for understanding. The expectation is not that they will all become talented artists. What is expected is that they will have experienced enough of the discipline, the challenge, the joy of creating in different art forms to intimately understand the human significance of dance, music, theatre, and the visual arts.

The NAEP assessment will help to realize this vision. Assessment has the unique ability to fix attention in education. "What you test is what you get"—and its corollary, "you don't get what you don't test"—are well proved in our educational system. As the only national assessment we have in the United States, where our radically decentralized education system resists the comprehensive national examinations found in other countries, NAEP assessments are noticed when results are published biennially.

> ***A group of art teachers once asked Alan Sandler, an architect long involved with education, "So why do we have to assess at all? We know our students' work. What's the point?" Sandler replied, "Good assessment is like good architecture. It directs people's attention and their activity in worthwhile ways."***

NAEP does not assess students individually or report individual student results; instead, it reports on the state of student achievement in general in a subject area. NAEP results show, for example, that students can handle the mechanics of writing fairly well, but do not express ideas persuasively; that they are reasonably proficient at routine computations, but do not perform well in applying mathematical concepts; that their knowledge of history seems to leave them without a firm sense of chronology. The information provided by NAEP has had a discernible effect on the present educational reform: The poor results of the NAEP Geography Education Assessment in 1988 certainly contributed to the emphasis on geography in Goal 3 of the National Education Goals, and the NAEP Reading Framework has articulated an influential view of reading instruction. Being included in NAEP makes an important statement about the need for all children in our country to obtain the special benefits of learning that only the arts provide.

The Role of Arts Education

The standards, the public attention, the inclusion in the National Education Goals, and this framework itself together make a statement about the role of the arts in U.S. education: They are as basic as literacy and numeracy.

They are basic because they bestow meaning on the world through movement, sound, color, and gesture—nonverbal systems of communication essential to understanding. We as human beings shape our world by transforming the activities of the physical body into meaning that defines human experience.

The arts are basic in a purely educational sense. They are essential to education reform because they give meaning to learning. They are an important vehicle for learning the skills so prized by reformers in both the education and business communities—problem-solving, higher-order thinking, flexibility, persistence, and cooperation. The arts make schools better places to be, places where acceptance and encouragement foster growth. Students who have learned to value the discipline of the arts have equipped themselves for challenges in work and life.

But to value the arts as basic and as instrumental to learning other things is to sell them short. Through music, dance, theatre, and visual arts, students become part of the human heritage of creativity. Through the arts, we touch transcendence and go beyond the mundane and the practical to the eternal and ideal. Participation itself expands the boundaries of the arts, so that every student—every person—who produces, performs, or responds is adding to the body of artistic wealth. This is the power of the arts: a sense of contributing to an eternal conversation reaching backwards and forwards beyond time.

No child in an American school should be deprived of the opportunity to see, hear, touch, and understand the accumulated wisdom of our artistic heritage, and to make his or her own contributions through productions and performances. Education can no longer be defined without the arts.

The Shape of the 1997 Arts Education NAEP

When the consensus process began in early 1993, an issues paper posed a series of questions. Answers that have been forged out of a year of spirited discussion and thoughtful consideration are now provided to the most important of those questions.

- *How can the 1997 arts assessment combine realism and vision? The task of designing an arts assessment is complicated by the fact that currently the arts are often a marginal experience for students at the elementary and middle school levels, and an elective subject in high school. In addition, many schools have cut arts education to the bone: It is occasional, rarely involves dance or theatre, and seldom combines in-school and out-of-school arts experiences. In some cases—arts magnet schools or schools that have elected to use the arts to motivate learning—arts education is abundant. Given this disparity of opportunity, how is it possible to design a national assessment for all students?*

This first question has been a point of concern and discussion for a year. Throughout this NAEP consensus process, the committees have struggled with the tension between the "what is" and the "what ought to be." Should only those programs that predominate in many schools be assessed? To do so would omit dance, theatre, and in some cases elementary arts instruction altogether. On the other hand, should we assess as if all children continually studied dance, music, theatre, and the visual arts beginning in kindergarten, and specialized in at least one art form in their high school years? To assess only on this assumption would risk frustration, since NAEP takes a representative sample of students from various types of schools and school populations across the country.

We need to know both kinds of information. Both are essential for understanding the "fit," or what is happening in the schools today, and the "gap," or how far students' abilities and knowledge are from the ideal. The information gained from the 1997 NAEP Arts Education Assessment will indicate where arts education needs to be strengthened and extended so future students may fully realize their potential.

- *What is the model of arts learning that will inform the kinds of exercises and examples developed for the assessment? Traditionally, only production and performance have been assessed, but many teachers, scholars, and artists would argue that there is an important place for aesthetics and the social, cultural, and historical contexts of art. But given this more diversified notion of artistic understanding, are these skills considered separable or integrated? Any assessment design will portray and broadcast an image of arts education.*

The NAEP framework process and the National Standards have framed a vision of arts education that integrates the aesthetic, social, cultural, and historical contexts of the arts with the knowledge and skills necessary to participate in the arts. Skills will not be considered as separable, and it has been decided to report the achievement of students as a whole according to the various artistic processes, not on separate scales for isolated knowledge or technical skills. The image of arts education portrayed by the NAEP Arts Education Assessment will be as close to a vision of the arts as basic, unified, and pervasive as practically possible.

- *What methods of assessment should be used? Portfolios, performances, written responses, interviews, and observations can and have been a part of assessment programs. But they are more costly and labor intensive than multiple-choice and short-answer questions. What kind of design decisions does this lead to?*

Many arts educators worry that an assessment of the arts will artificially quantify those essential aspects of the arts that seem unquantifiable—inspiration, imagination, and creativity. This framework has been designed to honor the essential aspects of the arts as much as is compatible with the constraints of funding and time available in schools for the NAEP assessment.

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All advocates of arts education can take considerable comfort in the fact that long-standing assessments used by the arts—portfolios and performances—are now being adopted by other disciplines. Artists have always selected their works for portfolios and assessed their own work as they did so. Juries, panels, and audiences have always assessed performing artists. And so the problem is not protecting the arts from inappropriate testing techniques, but extending the legitimate use of portfolios and performance measures beyond the theatre, the concert hall, the studio, and the individual classroom to the national level.

Performance assessments, the generic term for the class of assessments now beginning to augment and, in some instances, replace conventional paper-and-pencil, machine-scorable tests, have a long history in assessing the arts. It is entirely appropriate for the NAEP arts assessment to continue to move national assessments forward, much as they did by using many performance exercises in the 1970s NAEP visual arts and music assessments.

Consequently, the assessment will consist largely of multiple, related exercises organized around an activity. For example, in a theatre exercise, a group of students might assume characters and act out a scene from a story they have read or heard. This is a production exercise. Then they may respond individually in writing to open-ended questions about what they might change in their characters if they could do the scene again and why they would make those changes. The students might also respond to multiple-choice items asking them to identify elements of the scene. Questions and multiple-choice items should always be embedded in an exercise and not administered in isolation. The production exercise and the open-ended and multiple-choice items would all be scored separately.

The significant knowledge and skills unique to each domain should be embedded in an exercise in a way that clearly shows their application or use. Students might be asked to perform a movement typical of a traditional dance and thus to show by posture, alignment, and movement that the student knows and can apply the form and cultural context of the dance.

Portfolios will be explored extensively in a special study. There is already a successful national assessment using portfolios in the Advanced Placement Studio Art Portfolio Evaluation, which shows feasibility for such an assessment. However, the committees decided that the financial resources of the assessment would be better used in gathering information across the widest possible range of arts education than on an expensive and smaller portfolio project.

- *Should the definition be cut so sharply into four strands? What place, for instance, will be made for design and for media arts—courses that enroll many students and that link the arts to important fields like communication and industry? And what about the interdisciplinary nature of much artistic work: musical theatre; architecture; and the writing, design, and illustration of books?*

The inclusion of all four strands—dance, music, theatre, and visual arts—in the assessment is already a step forward. Design and media arts will be included as integral parts of these strands. The interdisciplinary nature of the arts will be honored in a special study that will be set up to answer important questions about the problems interdisciplinary work poses: Where is there truly interdisciplinary action (as opposed to layers of separate disciplines) and how can it be assessed?

- *Whose art? A recent Mark Morris performance folded country-western music and clog dancing into forms and sequences that owe much to George Balanchine and Martha Graham. An audience would understand the stark costumes and pale faces of a recent Paula Jossa Jones piece more fully if they had seen and thought about Asian performance forms like butto theater. These are only two of countless illustrations that contemporary American arts depend on understanding and borrowing work that comes from world cultures and from all quadrants of American life. If this is to be a national assessment, how can its samples and requests reflect, not simply the diversity of children taking the assessment, but the pluralism that American culture exhibits?*

The samples of possible stimulus materials will demonstrate the commitment of the NAEP arts consensus process to embracing the pluralism that enriches our national arts. The largest possible range of the arts has been recommended as the field from which assessments can be designed.

- *Who will be sampled for the assessment? Shall learning about the arts be assessed wherever it occurs, or only if students have had formal arts classes? How will students who play in garage bands or who attend dance academies outside of school be identified and assessed?*

A nationally representative sample of students will be assessed, but a third special study—the two others are special studies of interdisciplinary learning in the arts and portfolios—is proposed to look at the accomplishments of students in special programs such as arts magnet schools and districts with exemplary regular arts education programs. The nature and extent of student learning in the arts will be gleaned from background questions, which are factored into the information gained from the assessment itself when the NAEP results are reported.

- *Learning and production in the arts require time. Dancers and musicians must warm up before performing, visual artists may need to mix paints, actors must think themselves into character. How will it be possible to examine student performance in various aspects of an arts discipline (for example, performing, choreography, response to performance, or criticism) in ways that are safe and valid?*

The framework recommends to the designers of the NAEP assessments that the nature of the arts be the guiding factor in specifying the shape and length of the assessments. It is expected that time for preparation and warmup will be allowed in addition to the time spent in production exercises and answering open-ended questions.

The task of constructing a NAEP assessment in arts education is both simple and complex. It is simple because there is apparent substantial agreement about the ends of an arts education as a result of the discussions and deliberations in the standards development and the NAEP consensus process; but it is complex because of the difficulty in constructing an assessment that accurately appraises student achievement on a national level with all the variables of experience and environment, and delivers it in a timely, cost-efficient manner.

For some, the NAEP will be too soft; for others, it will be too hard. For some, it will go too far; for others, not far enough. Such is the nature of a process that strives for consensus—agreement at certain levels of acceptance—rather than absolute agreement, a process that builds from a broad base of national input.

As a large-scale, national assessment, NAEP can accomplish certain goals in understanding what K–12 students know and can do that no other assessment can. It has a special role to play in its ability to define and refine an essence of knowledge and experience in the arts from the rich and diverse array of possibility. But NAEP cannot and should not be the sole assessment of arts education. Nor should it be thought of as the standard-by-standard measuring instrument for the new voluntary National Standards for Arts Education. Many of the standards will have to be examined in other assessment formats over a longer duration than is possible by NAEP. But it is one significant and unique measure that takes its place beside important work going on in many States, universities, private organizations, local districts, and classrooms.

The Advanced Placement Studio Art Portfolio Evaluation, an exemplary visual arts assessment from the College Board, has already been mentioned. Other portfolio assessments are being developed in Pennsylvania by ARTS PROPEL, in Florida by the Florida Institute for Art Education, in Vermont, and in California. Many States are contemplating assessment of the arts. Some may adapt NAEP tasks and exercises so they can compare their students' achievement to that of the national sample. Many States are also combining in a nationwide consortium, the State Collaborative on Assessment and Student Standards

(SCASS), which was organized by the Council of Chief State School Officers (CCSSO) to exchange and develop State and local assessments in the arts.

During the course of framework development, the committees have examined large-scale assessments from other countries, including Australia, Great Britain, the Netherlands, and Scotland. Much has been learned about the challenges in dealing with these complex subjects and the ways they might be assessed using authentic and valid means.

The Content and Processes of the Arts

As currently proposed, the NAEP Arts Education Assessment in 1997 will consist of a series of exercises for all students in the sample (although an individual student will take only a portion of the exercises); at least one special study (three are recommended); and a series of background questions. Thg realities of time constraints, limited resources, and the unique nature of a national assessment have shaped the assessment in significant ways.

Since the assessment depends on a precise definition of what students should know and be able to do, this chapter first defines the processes and content of the arts in general, and then lists the content and processes specific to each of the arts.

Definitions

Arts education as defined by both this assessment framework and the voluntary National Standards means dance, music, theatre, and the visual arts. The committees also felt it important to include within these categories functional design areas such as architecture, industrial design, graphic design, and the media arts. In the discussion below, it is assumed that all four of the arts are included. It is also assumed that the *processes* and the *content* identified are applied in combination and always integrated at various levels.

Processes

Creating refers to generating original art. This may include, but should not be limited to, the expression of a student's unique and personal ideas, feelings, and responses in the form of a visual image, a character, a written or improvised dramatic work, or the composition or improvisation of a piece of music or a dance.

Performing/interpreting means performing an existing work, a process that calls on the interpretive or re-creative skills of the student. Typically, "performing" an existing work does not apply to the visual arts, where reproducing an artist's existing work is not central. However, it does suggest the engagement and motivation involved in creating a work of art.

Responding varies from that of an audience member to a performance, to the interactive response between a student and a particular medium. The response is usually a combination of affective, cognitive, and physical behavior. Responding involves a level of perceptual or observational skill; a description, analysis, or interpretation on the part of the respondent; and sometimes a judgment or evaluation based on criteria that may be self-constructed or commonly held by a group or culture. Responding calls on higher-order thinking and is central to the creative process. Although a response is usually thought of as verbal (oral or written), responses can and should also be conveyed nonverbally or in the art forms themselves. Major works of art in all traditions engage artists in a dialog that crosses generations.

Content

Two major components of learning are expected of students who participate in study of the arts. Students should gain knowledge and understanding about the arts, including the personal, historical, cultural, and social contexts for works; *perceptual, technical, expressive, and intellectual/reflective skills.* Both components are found in each arts discipline.

When students use the artistic processes of creating, performing, and responding, they draw from various kinds of knowledge and understanding about the arts to construct meaning. Students need to be able to place the arts in broader contexts to fully appreciate their significance. These contexts include a *personal* perspective; an understanding of how the arts fit into the students' immediate *society* and broader *culture*; and a *historical* perspective. Students need knowledge of *aesthetics* to understand varied concepts and philosophies of the nature, meaning, and intrinsic value of the arts that people from different cultures and periods have formulated and held. Students also need to know about and understand the different *forms* of expression, the *structure* of each, and the various technical *processes* by which art forms can be created.

The acquisition and application of skills determine the quality of the learning experience. Without the necessary skills, creating, performing, and responding cannot take place. *Perceptual skills* are needed to collect the sensory stimuli and discern nuance. *Technical skills* are needed to produce the work with quality. *Expressive skills* are needed to add a unique and personal nature to the work. *Intellectual/reflective skills* are needed to test different creative possibilities, solve artistic problems, refine one's work, and help each student consider the arts thoughtfully and beyond superficial qualities.

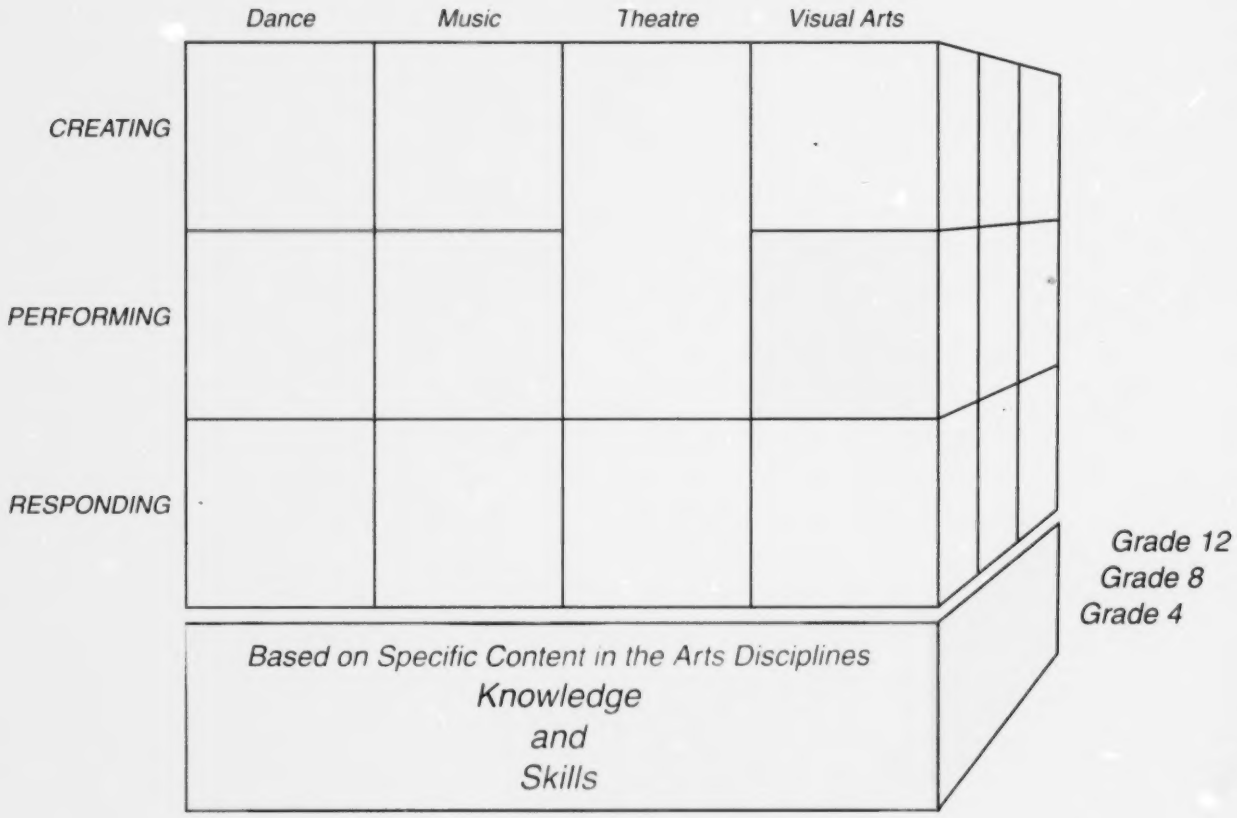
Throughout the processes of creating, performing, and responding in the arts, students are called on to apply knowledge and skills simultaneously. Knowledge and skills rarely function in isolation; one implies the other. Few important artistic behaviors are entirely based on knowledge, and arguably, none involve only skills. A skill cannot be mastered in the absence of relevant knowledge. Skills and techniques (knowing how) are infused with creating, performing, and responding. Students involved in these processes not only gain knowledge *about* the arts, but they also learn *through* and *within* the arts. Similarly, students use this knowledge of aesthetics and history as they create, perform, or respond in the arts. More knowledge is often gained as students engage in artistic processes.

The framework provides a general vision for the four arts disciplines and the flexibility to accommodate differences among them. Each discipline fits into the grand scheme of the framework, preserving the distinguishing characteristics of each medium.

For example, teachers and artists working in the visual arts place a high value on first-hand, creative expression and response to visual media, but often give lower priority to the performance or duplication of existing art. Music education, on the other hand, has typically placed great emphasis on the performance of existing music and on students' responses to performance and through the performance. K–12 music education programs historically have minimized their emphasis on the original musical compositions of students. Theatre sees creating and performing as a combined act, and the response of the audience, director, actors, and designers to the work as integral to the development of a performance. For dance, the processes of creation, performance, and critical evaluation of the work, while all present, often merge.

The following diagram illustrates each art discipline's approach to the common framework. Each cell represents a subscale in which results may be reported. The columns will be summarized to report a comprehensive score for each arts area.

Figure 1
The Framework Matrix



Content Specific to Each of the Four Arts

Dance

Dance incorporates creation, performance, and response. When actively involved in these processes, students not only learn *about* dance, but they also learn *through* and *within* dance. Dance skills and technique weave throughout the processes of creating, performing, and responding. Students use and apply knowledge of different dance forms and styles (aesthetics), and personal, social, cultural, and historical contexts whether they are creating, performing, or responding.

The following framework depicts the expectations of dance education.

Dance Assessment Framework

Arts Processes in Dance

Creating—*When creating in dance, students:*
• Invent solutions to movement problems, generating and selecting from alternatives.
• Follow improvisational and compositional structures.
• Collaborate to achieve solutions.

Performing—*When performing in dance, students:*
• Accurately recall and reproduce movement.
• Demonstrate physical technique.
• Communicate through movement (expression).
Responding—*When perceiving, analyzing, interpreting, critiquing, and judging dance, students:*
• Identify compositional elements and notice details.
• Identify contexts (stylistic, cultural, social, historical) of the dance.
• Make informed critical observations about the dance's and the dancer's technical and artistic components.

Based on Specific Content From Dance

Knowledge—Students apply knowledge of:	Skills—Students apply cognitive, affective, and motor skills, including:
Context:	Perceptual
• *Personal*	Intellectual/Reflective
• *Social*	Expressive
• *Cultural*	Technical
• *Historical*	
Aesthetics	
Form and Structure	
Processes	

Creating in dance

Students must have the ability to create dance and express their own understanding through the language of movement. To convey ideas and feelings, students make use of movement and elements of choreography. They reveal in their dances insights into themselves, their social and cultural worlds, and their concepts of nature and the arts. Through a knowledge of vocabulary and compositional structures, students are able to collaborate with others in shared expression and the creation of dance.

Performing dance

Dance uses the human body as both an instrument and a thinking medium. Students progressively develop dance knowledge, skills, techniques, and responses that allow them to use their bodies with confidence, success, and insight. Physical skills in dance include coordination, agility, flexibility, balance, strength, and control of movement. Through dance, students gain spatial awareness, bodily awareness, musicality, and an increased ability to observe and refine movement. Dance also fosters an awareness of historical, cultural, and stylistic elements involved in the creation and performance of movement. In dance, the cognitive, motor, and affective domains operate interdependently and simultaneously. Students apply intellectual skills throughout the process of creating and performing.

Responding to dance

Responding to dance must include the vital dimension of experiencing, knowing, and thoughtfully interpreting dance. Whether responding to one's own dance or to the dance of others, students should develop new levels of understanding, insight, and perceptual acuity as a consequence of interacting with dance.

Knowledge and skills

In dance, knowledge and skills are inextricably connected. Students combine both attributes to express themselves through movement and to create dance works that exist always within larger cultural contexts. Likewise, knowledge *about* dance is often learned *through* the act and skill of dancing.

The content for dance integrates knowledge and skills. It includes the use of a movement and verbal vocabulary to compose and describe dance. Students are expected to know and use dance forms and structures, and are able to apply effective criteria in the critique of dance.

Music

Music is a form of artistic expression communicated through the medium of sound. Music processes include creating (composing and improvising), performing (playing, singing, and conducting), and responding (listening, moving, analyzing, and critiquing). Music uses a unique set of symbols. Performance of music demands the integrated development of intellectual/cognitive, feeling/affective, and psychomotor skills.

The student expectations for music are illustrated in the following framework.

Music Assessment Framework

Arts Processes for Music

Creating—*When improvising, composing, or arranging music, students:*
• Apply historical, cultural, and aesthetic understanding by creating stylistically appropriate alterations, variations, and improvisations. • Use standard and/or nonstandard notation to express original ideas. • Evaluate, refine, and revise successive versions of original work. • Demonstrate skill and expressiveness in the choice and use of musical elements. • Present the created work for others.
Performing—*When singing or playing music with musical instruments, students:*
• Select appropriate repertoire. • Apply skill by performing with technical accuracy. • Develop an appropriate and expressive interpretation by applying understanding of structure and cultural and historical contexts of music. • Read musical notation accurately. • Evaluate, refine, and revise the performance. • Present the performance for others.

Responding—*When perceiving, analyzing, interpreting, critiquing, and judging music, students:*
• Select repertoire for listening.
• Analyze the elements and structure of music.
• Compare and contrast various musical styles.
• Identify formal and expressive qualities that distinguish a particular style of music.
• Place music within its cultural and historical context.
• Make critical judgments about technical and expressive qualities of musical performances and compositions.
• Use movement or words to interpret and describe personal responses to music.

Based on Specific Content in Music

Knowledge—*Students apply knowledge of:*	Skills—*Students apply cognitive, affective, and motor skills, including:*
Context:	Perceptual
• *Personal*	Intellectual/Reflective
• *Social*	Expressive
• *Cultural*	Technical
• *Historical*	
Aesthetics	
Form and Structure	
Processes	

Creating

In music, performers are creative when interpreting a piece of music. However, for purposes of this assessment framework, creating refers specifically to improvising and composing new music. When improvising, musicians spontaneously create an original work or variation within certain limits or guidelines established by the particular style in which they are performing. For example, a person improvising in the blues operates creatively within the limits of the blues style. When composing music, students usually have the freedom to create what their imagination dictates, including the choice of any style or genre. Students should also have time to evaluate and revise their work before presenting it to the public.

Performing/interpreting

All students should be able to sing and to perform on instruments. For purposes of the national assessment, performing refers to the process of singing and playing existing musical works ("repertoire"). The performing process involves a wide variety of critical judgments and sophisticated understanding of musical syntax to develop an interpretation and a performance of that interpretation. As with all the arts, students are constantly applying and exercising higher-order thinking, such as analyzing, synthesizing, and evaluating, while creating and performing music.

Responding

Although composers and performers respond to the music they are creating and performing, for purposes of NAEP the response process focuses on the role of the audience. Composers, improvisers, and performers always seek to elicit a response from their audience. Students therefore must learn to understand and respond to music.

Individuals respond to music in three general ways: physically, intellectually, and emotionally. Physical responses to music involve movement, such as dance or other rhythmic movement. Intellectual responses to music include activities such as labeling, analyzing, classifying, placing a work within a particular context, and making critical judgments about a work or performance. Emotional responses are the wide range of affect. All three types of response play an essential role in making individual judgments about music.

The artistic process of music as a whole

NAEP will assess students' ability to carry out the processes—creating, performing, and responding—each of which consists of several essential components or steps. For example, all three processes involve analyzing and evaluating. These three processes also require students to understand the syntax of music as well as cultural and historical contexts.

Knowledge and skills

As with all the arts, knowledge and skills in music are so closely intertwined that it is nearly impossible to separate them.

Music knowledge includes the contexts of music, the form and structure of music, and the musical processes. Knowing musical context includes understanding the historical period, style, and culture in which a work is created; the performance traditions of that time or place; and the appropriate aesthetic criteria for judging the quality of the work and its performance.

Knowing form and structure includes understanding the building blocks of music: the materials, notations, elements, and forms of musical works. Knowing musical processes includes understanding the sequence and criteria for judgments involved in developing a new work, performing an existing work, or developing an opinion about a work or performance heard.

Music skills enable individuals to apply what they know by creating, performing, or responding to music. Technique is students' physical ability to transform their musical ideas into new creations or performances that accurately convey those ideas. Although technique is important to the processes of creating and performing, other skills are equally important. Perceptual skills enable the student to hear and interpret the details that make up music. These skills allow students to recall music in the mind even when it is not aurally present. Expressive skills give the work the meaning and feeling that moves the listener. Such skills also provide the basis for recognizing and responding to expression when it is present in a work or performance.

Theatre

Theatre is rooted in religious festival and the universal impulse of humans to play, imitate, create, and share ideas and feelings. Much of the joy of the theatre lies in bringing together diverse people, ideas, and artists in the interaction of production elements, performers, and audience. A social art form, theatre reveals both the human condition and the human experience. It transports players and audiences through time and space.

In theatre, creating and performing are so closely related that the assessment will combine the creating and performing as the framework below suggests.

Arts Processes for Theatre

Creating/Performing—*When creating and performing in theatre, students:*
• Develop scripts and scenarios. • Develop characters through an acting process. • Make design and technical choices to communicate locale and mood for dramatic material for theatre, film, and television. • Direct by interpreting dramatic texts and organizing time and people in planning and rehearsing improvised and scripted scenes.
Responding—*When perceiving, analyzing, interpreting, critiquing, and judging works in theatre, students:*
• Describe and analyze artistic choices in their own work and construct meaning. • Describe and compare elements, styles, genre, media, and dramatic literature. • Place work in context (personal, social, historical, and cultural). • Evaluate performances as audience and critic.

Based on Specific Content From Theatre

Knowledge—*Students apply knowledge of:*	Skills—*Students apply cognitive, affective, and motor skills, including:*
Context:	Perceptual
• *Personal*	Intellectual/Reflective
• *Social*	Expressive
• *Cultural*	Technical
• *Historical*	
Aesthetics	
Form and Structure	
Processes	

Creating and performing

Different theatre processes call for different creative processes. All call for imaging, conceiving, and generating. In addition, playwriting requires the use of the first three processes to create character, story, and dialog. Acting calls for discovering and developing emotion and circumstances for a character. Designing calls for discovering, developing, and organizing an environment. To direct, students must analyze a script and develop an interpretation by organizing the time, place, spaces, and rhythms of a production. Creating in filmmaking and television demands the development and organization of the elements of theatre as well as the special elements of the medium.

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Performing is central to theatre studies. Performing is the evidence of creating; it is the process viewed and heard by an audience. Performing is a highly complex collaborative activity in which the performer is aware of the audience and responds and adjusts the performance accordingly. The ways of learning demanded by performance are equally complex, requiring the interplay of all the processes noted in creating. Performing is impossible to assess through any other means than through the processes themselves.

Responding

Responding is students' reactions both as spectators to other's work and reflecting on their own work. They respond to outside artists and performers and those in their own school. They examine artistic choices in ideas, stories, scripts, designs, and actions by explaining, describing, clarifying, comparing, and evaluating. They apply their knowledge of the theatre and analytical skills to determine which elements are successful in a performance; but responding in theatre is more than analysis. Responding involves emotional and intuitive behaviors as well. Students become responsive audience members of theatrical performances, films, and television presentations. They recognize a variety of theatrical genres and styles and identify and compare them in theatre, film, and television. They reflect on how theatre makes meaning in their lives and the lives of others now and in the past. Students describe the role and influence of theatre, film, and television in their own lives, and relate the impact of theatre and television in their locality, Nation, and the world.

Knowledge

Knowledge means knowing about the art of theatre—its historical, cultural, social, and personal contexts; its forms and structure; how it creates meaning; and its aesthetic qualities. Students understand the literary, visual, aural, oral, kinesthetic, and psychological aspects of a theatrical event. They are able to engage in self-criticism and consider form, structure, contexts, and aesthetic responses.

Skills

Skills are the abilities associated with the technical, perceptual, and expressive processes of theatre. Included in this category are activities such as creating a text, acting, staging, designing, and articulating a response. Abilities to create, perform, and respond in the theatre are predicated on the application of both knowledge and skills simultaneously.

Visual Arts

The visual arts are rightly described in the plural; at their broadest and most interesting, they take in forms such as painting, drawing, printmaking, sculpture, folk art, and the decorative arts. They also embrace new media (film, photography, computer imaging, and video) and functional design areas such as architecture, industrial, and graphic design. Under the influence of media, conceptual, and performance arts, the visual arts are increasingly about the realization of ideas in formats that are simultaneously visual, spatial, and temporal. The visual arts enable students to reflect on what they inherit from past and present world cultures.

In the NAEP Assessment Framework for Arts Education and related documents, the term "design" is often used in conjunction with "visual art" because of an important distinction that has to do with functionality. The framework's particular use of the term "design" refers to ways of thinking, problem-solving strategies, and criteria for evaluation commonly applied by graphic designers, industrial designers, architects, and filmmakers in which concern for function and user/audience

characteristics are as important as self-expression and aesthetic dimensions. This distinction adds emphasis to those aspects of visual arts that surround us but are often not considered products of legitimate artists. Rather than fragmenting the field, the emphasis can add to a full and robust understanding of the effects of visual arts in our everyday life.

This use of the term "design" should not be confused with the visual composition or organization of elements and "principles of design" in a work of art. In describing this latter concept, the document uses the terminology "principles of visual organization."

The framework below illustrates the vision for visual arts education.

Visual Arts Assessment Framework

Arts Processes for the Visual Arts

Creating—*When creating works of art and design, students define, invent, select, represent, create, and reflect:*
• Subjects, themes, problems and ideas that reflect knowledge and understanding of context and values (personal, social, cultural, and historical) and aesthetics. • Visual, spatial, and temporal concepts in planning works of art and design. • Form, media, techniques, and processes to achieve "goodness of fit" with the intended meaning or function. • Preliminary or formative ideas (sketches, models, etc.) before final execution. • A product that reflects ongoing thoughts, actions, and new directions. • Relationships between process and product, personal direction, and application of concepts learned to daily life.
Responding—*Students describe, analyze, interpret, evaluate, articulate, and apply:*
• Content, form, context, and aesthetics. • Relationships between form and context, form and meaning or function, and critical/analytical models through understanding of the works of critics, historians, aestheticians, and artists and designers. • Attitudes and prior knowledge. • The development of a personal belief system and world view informed by experience in the arts.

Based on Specific Content From the Visual Arts

Knowledge—*Students apply knowledge of:*	Skills—*Students apply cognitive, affective, and motor skills, including:*
Context: • Personal • Social • Cultural • Historical Aesthetics Form and Structure Processes	Perceptual Intellectual/Reflective Expressive Technical

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Creating

Creating in the visual arts and areas of functional design involves students in the construction and communication of meaning through the making of a tangible object, visible performance, or environment. It involves feeling, thinking, and doing. The creative process fully integrates the artist's intuitive and emotional insights to the world with rational thought, critical judgment, and the physical and cognitive abilities required to make appropriate visual form.

Responding

Responding in the visual arts and design means interpreting works of art or design done by other students, other artists and designers, or the students themselves. Responding is an interpretive and evaluative behavior that reveals knowledge of how visual form communicates meaning. It includes the ability to articulate and formulate judgments. Interpretive abilities can be evaluated through oral, written, and visual presentations.

Knowledge and skills

Knowledge in the visual arts relates to understanding the meaning of visual form and how it is conveyed. For example, students must be able to account for the influence of context (personal, social, cultural, and historical) on meaning in both creating and responding to works of art and design. They explore the content of visual form through examinations of subject matter, means of representation, media and processes, visual organization, composition, and theoretical frameworks (philosophical or aesthetic constructs) for creating and interpreting the visual arts. In areas of functional design, knowledge of user or audience characteristics is also critical to creating objects and environments that work—that is, meet performance criteria.

Skills in the visual arts relate to understanding how to construct or interpret meaning in visual form. Creating skills include gathering information; analyzing and synthesizing experience; generating many visual ideas or solutions; selecting from competing ideas, media, or processes; planning and organizing the visual execution of ideas; evaluating ideas and form; and applying technical proficiency in the making of visual objects. Responding includes many of these skills applied in interpretive contexts. Verbal skills, exhibited in oral and written presentations and the construction of convincing arguments, are also relevant.

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Desired Attributes of the Assessment

The preceding chapter explains the content of the arts in general and of each art form as it is understood for purposes of the NAEP Framework. The assessment will draw on that content for tasks or exercises that will take up about 60 minutes of students' time at grade 4 and 60 to 90 minutes at grades 8 and 12. The assessment exercises will consist mostly of constructed responses, with some multiple-choice items embedded within them. The concept of matrix sampling implies that each student who participates in the assessment will do a limited number of exercises that contribute a piece of the puzzle. Aggregated together, the pieces will form the entire image of what all students know and can do in the arts.

Some constructed responses will ask students to perform using the language of the art form such as dancing a dance, singing a song, acting out an improvised scene, or drawing a picture for visual arts. Others will employ some short or extended written response. Typically, assessment exercises will be designed around stimulus materials where students will be responding to works of art and producing work of their own.

All assessment exercises will be governed by the following conditions:

Sample of Students

The sample of students assessed should reflect the general population to provide data on the achievements of the Nation's students. In addition, at the middle and high school levels, and possibly at the elementary level, students who have pursued a specialized area of study, such as instrumental music, should be given the opportunity to demonstrate the extent to which they have mastered that area of study.

The Authenticity of Exercises

Assessment exercises should be as authentic as time and resources permit. In other words, if there are several ways to assess the same area of skill and knowledge, students should be asked to perform the exercises that most closely parallel the genuine artistic behaviors using the appropriate mode of response. For example, the most appropriate way to assess students' singing ability is to have them sing rather than answer written questions about singing.

Although the exercises will be as authentic as time and resources allow, it is also imperative that a national assessment such as NAEP be standardized. This does not suggest that it uses all multiple-choice questions, as the word "standardized" has sometimes come to mean. Instead, the exercises must offer the same opportunities and the same challenges, in the same circumstances for all the students assessed. No comparison of students is possible without standardization. Exercises should be both as faithful as possible to artistic learning and standardized in form, content, and context for a large number of students.

Characteristics of the Assessment Exercises

Tasks should be designed to elicit higher-order thinking, which may be expressed in words, but often it is best expressed in purely artistic behaviors. Some students whose creative achievement is greater than their verbal abilities may score poorly on an arts assessment when asked to articulate their artistic understanding in words. Tasks should therefore elicit the response in the most appropriate form for determining actual learning.

Tasks should be designed to differentiate between students at both the low and high ends of the achievement spectrum. At the low end, it must be possible to measure the difference between students with no training and those with some training. At the high end, the exercises must provide sufficient richness and depth so that exceptionally talented students and those who have pursued indepth study can demonstrate the extent of their accomplishments.

Forms of Student Response Used in Exercises

It is impossible to describe many artistic behaviors adequately in words. Appropriate aural, visual, and kinesthetic responses to student performance must therefore be developed. However, some components of the artistic process can be expressed in words. Obviously students' ability to use appropriate dance, musical, dramatic, or visual arts vocabulary can only be assessed by asking students to use that vocabulary. Evaluating products, performances, and compositions often requires speaking or writing.

Exercise Formats

The following issues must be considered carefully:

- *Performance exercises should be demanding, rigorous, and authentic.* They should require students to engage in activities typical of the artistic process. Assessment exercises should actively involve students as both participants and audience members with attention to the integration of the artistic processes—creating, performing, and responding. Students' knowledge of the arts, the skills and techniques they are able to employ, and their understanding of the historical, personal, social, and cultural contexts in which the arts exist should be embedded and assessed within the framework of the three processes.

- *Performance exercises should require students to apply and demonstrate what they know and are able to do.* These performance exercises will include multiple tasks. In theatre, for example, different students might plan, write, develop dialog, act, design sets, create dramatic material, interpret, and critique performances and productions, and demonstrate an understanding of the role and influence of theatre, film, and electronic media in their lives and in other historical, cultural, and social contexts. Open-ended questions, requiring students to respond in writing to prompts, should be interwoven into the exercises rather than administered in isolation.

Student Responses

Student responses will vary from written explanations and analyses to individual performances and group productions, with the latter two dependent on the availability of videotape or onsite trained observers. Students will perform exercises in groups and individually. Groups will vary in size depending on the demands of the exercise.

The guideline for selecting a mode of response should be the authenticity of the task. Does it match what is expected of a performer or respondent in that art form? Are the students given an opportunity to show that they can critically appraise a complete piece of music, an exhibition of drawings, a dance, or play?

Length of Performance Exercises

Authenticity should be the guideline here. Dancers and musicians must warm up; painters and designers must think and brainstorm before producing their work; actors must set a scene both physically and mentally. NAEP assessment exercises have traditionally been designed to intrude minimally on a school's schedule, but intrusiveness can be mitigated by the value of the assessment exercises, so that the school, the teachers, or the students will not resent the time spent on them.

Physical Environment for the Assessment

If arts creation and performance are to be properly assessed, appropriate and adequate rooms must be provided. When possible, designated school space (art rooms, music rooms, dance studios, or areas suitable for theatre) should be used to provide an authentic environment. If such space is not available, multipurpose areas with room to carry out the exercises should be used.

Resources

Resources will be needed to maintain an authentic environment for assessment. Assessments may use audio and video clips to which students could be asked to respond. They may need audio and video capacity (tape recorders and video recorders), if performances are to be scored offsite. Paper and pencil, art materials, costumes, storyboard formats, and microphones may also be required.

Attributes of Assessment Facilitators

The training of facilitators will be important in this NAEP. Facilitators who will be conducting this assessment in the schools must be sensitive to the creative process and possess some understanding of the area of the arts being assessed.

Additionally, some representatives of the arts disciplines have requested specific attention to the attributes of the facilitators. For dance, a substantial part of learning involves understanding and learning movement from live demonstrations. To assess students' knowledge and skills, they must be placed in an authentic dance situation. Videotape stimulus materials may not provide enough three-dimensional information for students to fully grasp the movement requested of them. It may be important to have a person with special dance training to administer the assessment.

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For theatre, an arts-trained facilitator would provide a cooperative, comfortable atmosphere so that students do not feel inhibited or hampered in their creating and performing efforts.

In the visual arts, onsite facilitators should be knowledgeable about students, classrooms, and the visual arts. Although the administration of the exercises will strive for the greatest reliability through as many video, written, photographic, or actual object prompts and stimulus presentations, unanticipated situations can best be handled by experienced facilitators. A working knowledge of art materials and techniques is desired, as well as familiarity with a broad approach to art education, including production, critical thinking and writing about art, historical and social context of art, and the philosophy of art.

Special Studies

The planning and steering committees recommend three special studies to accompany the large-scale assessment.

An Exploration of Interdisciplinary Assessment

This study would have two major objectives: to identify interdisciplinary content in the arts that could be a suitable target of the assessment, and to see how assessments of this interdisciplinary content could be planned, developed, and scored. The study could have very useful implications for developing assessments that address interdisciplinary connections across disciplines in education and for resolving some problems and questions involved in such assessments.

First, three kinds of interdisciplinary work must be defined and considered as suitable for the NAEP assessment. "Interdisciplinary" can mean combining the parts of a single arts discipline: for example, combining jazz and classical music, or marrying painting and ceramics. Interdisciplinary can mean among the arts themselves: a good example of this is the production of a music video, which includes all four arts. Finally, interdisciplinary can mean a combination of the arts and other subjects, such as studying the physics of musical sounds or understanding the importance of art in the social structure of Colonial America.

Assessing both the first and the third kinds of interdisciplinary learning requires more resources than we can expect for the NAEP arts assessment (although in the future it might be possible to connect or relate portions of two NAEP assessments, let's say, the arts and history). We concentrate this special study on the second definition, a combination of two or more of the art disciplines—dance, music, theatre, and visual arts.

The first step of this special study will be to analyze the content of the art assessment, as specified in the framework, content outlines, and standards, to identify those aspects of the content that are truly, inherently, and significantly interdisciplinary. It is important for interdisciplinary assessments (as well as instruction) to address legitimately interdisciplinary topics or issues. Interdisciplinary activities can be conceived specifically, but that must be avoided; we must attend to aspects of learning that are truly and impartially interdisciplinary. This first step is intended to identify such topics or issues to determine and describe the kinds of interdisciplinary work that is present, is important, and must be assessed.

Next, a small number of those topics or issues should be selected and plans should be developed for how to assess them. A premium should be placed here on adherence to the intent of the topic, issue, or goal. Given its nature, what assessment techniques would be useful and appropriate? This will help reveal the kinds of responses that are needed or appropriate to measure these areas, which is the main purpose of the study. For this reason, a range of interdisciplinary topics or issues, and their appropriate assessment responses, should be explored.

These plans should then lead to a series of practical trials and considerations. What exercise should be administered? How should they be administered? How should they be scored? How should scores be attributed to the structural parts of the assessment?

An exercise could be as simple as asking students to assess a piece of music for its qualities as music and as stimulus for dance, with sketches of proposed moves for the dance. Or the exercise might be to take a scene from a musical and evaluate the contributions of music, dance (or choreographed motion), acting, scene, and costume design to the effect.

Such exercises would elicit information of a different order than that focused on a single art form. We would be able to judge how evenly the students' knowledge was spread across the art forms, if that is the objective; whether they could apply knowledge and skills across the board; and how they perceived meaning expressed in the facets of the scene.

There is little doubt of the potential need and value of such interdisciplinary exercises. Developing and scoring them, however, presents unresolved problems. Is it possible to write scoring rubrics that are themselves interdisciplinary, or should we use multiple, discipline-specific rubrics? Can we do both—thus leaving open the option of using one exercise as the origin of multiple scores? Can we score interdisciplinary exercises with any degree of reliability, once we know what the goal is? Do we need to use raters from each of the disciplines involved (i.e., four different raters in the case of the opera excerpt)?

Difficulties are not impossibilities, however. The findings of a special exploratory study on assessment of interdisciplinary arts learning could yield information about how students understand the interdisciplinary aspects of the arts in real-life settings. The findings should also inform interdisciplinary assessment and encourage cross-discipline teaching. This "connecting" technique could also lead to economical uses of assessment resources by providing multiple information from a single stimulus.

A Portfolio Study

In a sense, portfolio assessment is coming home for arts educators. It is fitting that large-scale use of portfolio procedures and principles be tested with the arts. A portfolio is a collection of work produced over time, unified by a theme or purpose. The time element is the cause of problems for a NAEP-like assessment. How are the conditions of collecting and maintaining a portfolio to be maintained, and to be, for some period of time, standardized sufficiently to allow for valid comparison?

Nevertheless, portfolios are being used and these problems are being addressed in large-scale assessments in writing and mathematics. California, Kentucky, and Vermont are experimenting with statewide portfolio assessments, and the New Standards Project is planning a science portfolio. NAEP, in its writing and reading assessments, is experimenting with portfolios of students' work. In the arts, the Advanced Placement (AP) Studio Art Portfolio Evaluation asks students to submit collections of original works that are then assessed holistically by groups of raters.

One basic form of special study would be a portfolio of drawings or paintings, much like the AP Studio Art Portfolio. Size, theme, and deadline specifications would have to be made clear, and raters would be trained to look for age-appropriate abilities across several works as opposed to isolated examples. The key issue for NAEP is how and whether portfolio methods can be incorporated as a data collection approach at the national level.

Many other kinds of portfolios in the arts are possible: a dancer could record the development of a suite of dances; a theatre director could keep a portfolio of the developments in the production of a play; a singer could keep an audiotape portfolio of his or her performance.

The focus of a portfolio special study would be to explore the feasibility of the assessment format for NAEP. Its success would depend on maintaining a delicate balance between the demands of a standardized assessment and the needs of a student for unhampered development of ideas.

Comparing Arts Education Programs

The United States is not without exemplary arts education programs. Not only are there excellent high schools for the performing arts, there are also elementary schools whose entire instructional program is built around the arts. There are also school districts where all students receive regular, sequential arts education taught by qualified arts educators in grades K–12. What qualities do these programs have that may or may not be present in other schools or districts? A special study is proposed to examine and contrast student performance on the NAEP art assessment when students are involved in programs with these different levels of resources and implementation.

A special study would select schools and districts reflecting variety in program breadth and depth. Students would be given the same assessments as students in matched schools that are already part of the national sample. Then it would be possible to determine the effects of special training. Do students know more? Can they apply what they know more effectively? By looking at background variables, we will also get information about the effects of different intensities of arts study.

Background Information

Background information requested at the time of the assessment will be essential to understanding the results of the national assessment. The planning committee has prepared a set of general and specific questions to help profile the educational environment and culture of the school. Questions will be asked about instructional content, instructional practices and experiences, teacher characteristics, school conditions and context, conditions beyond school, and reporting groups. Typically, NAEP uses three questionnaires: one for the student, one for the teacher, and one for the principal.

Ethical Responsibilities to Students

These responsibilities include ensuring the physical safety of students—not asking them to perform dance movements, for example, before being properly warmed up or to undertake theatrical improvisations involving potentially dangerous props or scenery. Ethical responsibility also means respecting the ethnic and cultural sensibilities of students, by choosing topics for assessments that could not be construed as insulting or biased against any ethnic, racial, religious, geographic, or cultural group.

The assessment will need to be sensitive to the privacy of students and not ask them to reveal personal information. The assessment should provide guidelines for the protection of any videotapes or audiotapes of students.

Issues and Strategies Specific to Each Art Form

In addition to this framework, the NAEP arts project has developed a series of documents that recommend design parameters to NAGB. As was suggested in the introduction, this framework is intended as a broad description of the proposed NAEP arts assessment, much like an artist's color rendering of a new building helps the casual observer visualize the end product.

Similarly, the specifications document is similar to specific blueprints or working drawings for the test development contractor. This higher level of specificity and clarity was needed to construct the assessment in the second phase of the project in 1994. Thus, the following descriptions found here are fairly broad suggestions about what the assessment looks like in the various arts areas. Practitioners seeking the more specific and detailed prescriptions as a guide in building their own assessments should refer to the specifications document.

Dance

Standardized assessment of dance provides a unique challenge. First, the art form itself is temporal; it leaves few lasting traces and no permanent objects to assess. Second, evidence of learning in dance can be particularly difficult to separate from innate ability because all children are constantly developing and practicing their instrument—the body. Because the child's body is both an instrument of creating in dance and an everyday functional body, a dance assessment must be careful to distinguish between growth and learning that is the result of dance training and that which comes from another source. Typical physical activities such as sports, self-directed movement improvisation, playing, and watching and imitating are sources of dancelike behavior that are distinct from formal education in creative movement.

Repertoire

Dance has no universally accepted pedagogies or methods for dance education. Because so little dance instruction exists in schools, the assessment must be extremely careful to avoid limiting the exercises to a narrow range of styles.

Use of videotape

There are two possible applications of video technology in dance. First, videotape may prove to be a reliable and cost-effective means of recording student responses. Second, videotape may be a way to provide a stimulus for the response. However, the use of video presents problems that must be addressed. In the collection of data:

- The presence of the camera may change student responses.
- Subtlety and nuance of behavior may be lost in the translation from three to two dimensions.
- It is difficult to position video cameras properly to see and record every student during the entire exercise.

As a stimulus for student response, video prompts must be of good quality and the playback equipment must project an image that can be seen clearly by the students. If slides or color reproductions of various dance styles can be used, they would likewise need to be of appropriate size for individual examination.

Space

The dance assessment will require a quiet space for watching and responding to videotapes and a gym or other spacious, well-lighted room free of obstructions for the movement exercises.

Time

A substantial length of time is needed to extract a meaningful sample of what students know and can do. Two types of assessment exercises combine to present an appropriate overview of dance: performance exercise and open-ended, paper-and-pencil

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tests. A test time of 60 minutes for grade 4 and 90 minutes for grades 8 and 12 is preferred. The test could combine one performance exercise for creating/performing with open-ended verbal or response exercises for responding.

Class design

To put students at ease, group size for movement activities should be no fewer than 4 students and no more than 12. Each student should have adequate space to fully perform the exercises. The arrangement of students should be changed frequently to allow everyone to be observed and to assess student performance independently.

Music

Repertoire

Assessments in music should include activities that give the students opportunities to perform, compose, explain, and express their responses to music. Assessing students' ability to create, perform, and respond to music requires making choices about which music to use. Singing, playing, and listening are processes that necessarily involve repertoire. One of the great challenges to the developers of a national assessment is to select appropriate repertoire.

There is no "canon," or universal body of musical literature, studied by all students in the United States. Developers of NAEP, therefore, cannot assume that all students have studied particular musical works. Examples used in the assessment must be drawn from the rich musical diversity of the United States and the world.

Because students do not have a common singing or playing repertoire, either they must learn a work during the assessment through sight-reading and/or rote imitation or they must be allowed to perform a work they already know.

Stimulus materials

Stimuli for music exercises will be both aural and visual. These stimuli should be provided through videotapes, audiotapes, notated music, and other visuals.

Sources for stimuli include:

- High-quality recordings of suggested repertoire, including commercial recordings of a variety of music from across America and around the world, and recordings and notated examples in standard general music text series.
- Visual materials, including still images and video recordings.
- Specially recorded examples for the assessment.
- Collections of notated repertoire for performance and selective music lists developed by professional music educators.

Theatre

Like dance, theatre is temporal, and the act of creation and performance is central to any assessment in theatre. Therefore, ways must be found either to rate student responses as they occur or to record students' acts of creating and performing so that they can be fairly rated later.

Videotaping

To adequately assess the creating and performing exercises, students will need to be videotaped under the best conditions possible. There must be enough light so that all actions and facial expressions can be captured by the camera. Microphones must be placed in ways to pick up all the sounds. Because many schools do not have complete stages or auditoriums, the space required for the exercises should be large and open so students can move unhampered by furniture or architectural barriers. Unless the quality of the information and data collected can be otherwise assured, raters with theatre education expertise will have to be onsite.

Facilitators

The assessment facilitators must provide a cooperative, comfortable atmosphere so that students do not feel inhibited or hampered in their creating and performing efforts. This can best be done by a theatre educator. At the same time, due to the nature of the assessment and the need for reliability, facilitators may not coach the students.

Group work

Because theatre is a collaborative art form, many of the creating and performing exercises should be done by groups of students. The size of the group will vary depending on the specific exercise.

Stimulus materials

The choice of stimulus material is especially sensitive in theatre. Some exercises need to be culturally neutral so that student responses are not restricted by unfamiliarity with a particular style or period of theatre. On the other hand, it will be important to provide some scripts or videos of scenes that are from easily recognizable works.

Electronic media

In this century, live theatre has been transformed to reach broader audiences through film and television productions. Any assessment in theatre should include a strong film and electronic media component, recognizing that there are significant differences among live theatre, film, and electronic media. The assessment exercises in this area should involve students in both the similarities and the differences.

Visual Arts

It is important for the physical design of the assessment to reflect the creative process and the nature of the exercises that students are asked to perform. For example, art and design activities should encourage students to study the train of thinking (as revealed in notes and sketches) for insight, which may alter the direction of their creative solution. If the test design does not foster such a review, it is not authentic. A test form that allows students to keep the whole process in view is better than a booklet format in which previous responses are covered by turning the page. Likewise, formats must allow for sufficient drawing space to encourage detail. In addition, careful decisions must be made regarding the proportions of the space in which students will draw or paint, the diagrams or visuals chosen to encourage thinking, and the design of typographic prompts that move students through the activity.

Because art and design activities carried out in the classroom rely heavily on discussion with teachers, the assessment itself must encourage students in the absence of teachers. The infusion of prompt questions, visuals, and videotaped demonstrations may simulate the role of the teacher in arts instruction. They also could encourage the redesign of solutions by staging the

introduction of new concepts throughout the design process, thus assessing students' abilities to analyze and evaluate during the creative process.

Assessment exercises for the visual arts can emanate from many sources such as the work of art or design; a problem/theme/issue; cultural/historical contexts; and artists' self-expression. Although exercises may begin their focus from one of these orientations, all four approaches can assess the same content (subject matter, form, content, media and processes, criticism, and aesthetics). Some approaches will be more effective than others for certain age groups.

If technically feasible, some of the exercises should be designed as sequential, interconnected units that cross grade levels, with some units displaying levels of complexity appropriate for more advanced students. Exercises should include a mix and a balance of creating and responding experiences that engage a wide variety of knowledge and skills in studio production, art criticism, art history, and aesthetics. Exercise content should be sensitive to equitable representation both in production (i.e., two- and three-dimensional work, conventional and nonconventional or inventive media) and in style or context (i.e., classical and folk art of all cultures, gender-equitable selections).

Inferring understanding from student responses in the visual arts

Students complete exercises that require a range of intellectual, technical, perceptual, and expressive skills. The analysis of the evidence that results from the performance of those skills (i.e., art works, journals, critical writing, process review) enables experts in the field to make inferences about the students' mastery and understanding of the visual arts. The content may include personal, social, cultural, historical, and aesthetic contexts; art forms and structures; and critical and creative art processes. Because the nature of how the data are gathered will be a departure from past NAEP approaches, the validity of these inferences is a central issue in assessment. The richness of the data is extremely important for an accurate characterization of learning in the visual arts.

Time

Art is a process during which many different kinds of sophisticated and complex perceptual, expressive, creative, and technical actions take place. The student needs time to work through these processes. The idea of small-, medium-, and large-sized assessment blocks works well for the processing needs of visual arts and design.

Raters or scorers

Scorers will need more advanced levels of experience and understanding than the facilitators. They need to be aware of and have experience in the subtle visual and contextual discrimination necessary to rate a creating or responding product. Substantial training in and experience with scoring of portfolio-type process materials are essential.

Desired Emphasis for Each Arts Area

Included below are recommendations concerning the grade-level distribution of the assessment exercises across the three artistic processes for each arts discipline. The distribution of exercises across the artistic processes will be described in terms of "proportion of the exercise pool," but such proportions are not intended to refer simply to the proportions of the total number of exercises in a given category. Simple proportions of exercises are problematic because single exercises may vary widely in the amount of time they require and the amount of information they yield (especially across, but also within, formats). In this document, specifications of "proportion of the exercise pool" correspond to proportion of total student time at a particular

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grade level that would be required if the entire grade-level pool could be administered to a single individual, tempered by the understanding that the statistical efficiency of different exercise formats may vary. It should not be taken to refer strictly to numbers of exercises in different categories.

Dance

Dance is first and foremost a physical art form. In the assessment of dance education, there should be a distribution of content that reflects a major emphasis on doing dance at all grade levels. At grade 4, creating receives more emphasis than performing and responding. The proportion of student time spent on creating at grade 8 should be less than at grades 4 and 12. Middle school students have special needs in overcoming "being alike" rather than "being original." At grade 12, responding receives increased emphasis over creating and performing.

Recommended Percentages for Dance

	Grade 4	Grade 8	Grade 12
Creating	40%	20%	30%
Performing	30%	40%	30%
Responding	30%	40%	40%

When computing total scores for the dance assessment, the relative weights for creating, performing, and responding should reflect the proportion of time spent at each grade level on each process.

Music

The nature of music requires a unique allocation of assessment priorities. Some parts of the musical process require more time to complete than others. Creating a composition may take months or years, but listening and responding to the composition may require only minutes.

Most music students at the fourth-grade level spend more time on performance, such as singing and playing instruments. Older students spend more time involved in responding activities, such as analyzing and critiquing. The National Standards establish the expectation that musically educated individuals should create (improvise, compose, and arrange) music. All students should spend a substantial percentage of their instructional time engaging in creating activities. The recommended percentages for the three processes in this assessment are as follows:

Recommended Percentages for Music

	Grade 4	Grade 8	Grade 12
Creating	20–30%	20–30%	20–30%
Performing	40–50%	35–45%	30–40%
Responding	25–35%	30–40%	35–45%

When computing total scores for the music assessment, the relative weights for creating, performing, and responding should reflect the proportion of time spent at each grade level on each process (for example, at grade 4, 25% for creating, 45% for performing, and 30% for responding; at grade 8, 25% for creating, 40% for performing, and 35% for responding; at grade 12, 25% for creating, 35% for performing, and 40% for responding).

Theatre

At grade 4, the emphasis in theatre curriculum is on students doing, not on their responding skills, recognizing that in creating and performing some analysis is required. For this reason, it is recommended that the assessment emphasis in fourth grade be weighted so that 70 percent of the subscores are collected in the area of creating and performing, with 30 percent collected in responding. To achieve this weighting, it is estimated that this will require 70 percent of the student assessment time to be focused on creating and performing, with 30 percent devoted to responding exercises.

At grades 8 and 12, it is recommended that the percentage of subscores collected in creating and performing be 60 percent, with 40 percent collected in responding. To achieve this emphasis, it is estimated that 60 percent of the student assessment time be devoted to creating and performing, with 40 percent allocated to responding. It is further recommended that responding exercises include evaluation of students' reactions as practitioners as well as critics. In this way, the assessment will reflect the collaborative nature of theatre.

Recommended Percentages for Theatre			
	Grade 4	Grade 8	Grade 12
Creating/Performing	70%	60%	60%
Responding	30%	40%	40%

When computing total scores for the theatre assessment, the relative weights for creating/performing and responding should reflect the proportion of time spent at each grade level on each process.

Visual Arts

At all three grade levels, students should spend a greater proportion of time working on creating exercises (50–70 percent) than on responding exercises (30–50 percent):

Recommended Percentages for Visual Arts			
	Grade 4	Grade 8	Grade 12
Creating	50–70%	50–70%	50–70%
Responding	30–50%	30–50%	30–50%

When computing total scores for the visual arts assessment, creating and responding should be equally weighted at each grade level (for example, at grades 4, 8, and 12: 50% for creating, 50% for responding).

Preliminary Achievement Level Descriptions

The attention now turns from the design of the assessment and its exercises to interpreting the results. If the information is to be useful as a basis for policy decisions, it will be important to report how many students achieve at certain levels. NAGB policy defines three levels of achievement—basic, proficient, and advanced—to be used in reporting the results of the NAEP Assessment at grades 4, 8, and 12. These achievement levels describe how well students should perform on the assessment.

According to NAEP, **Basic** denotes partial mastery of the content but performance that is only adequate for work at the three grade levels. **Proficient** represents solid academic achievement and competency over challenging subject matter. **Advanced** performance on this assessment represents achievement that is equal to that expected of top students.

Because the assessment is based on the new National Standards for Arts Education, which sets high expectations for student learning, the results will describe the range of scores from the lowest level, proceeding through (or beyond) the areas of expected achievement. The NAEP proficient level is set as the target for students and represents the achievement levels described in the National Standards. The planning committee recognizes that due to inadequate opportunities for arts study in many schools, a number of students may score below the basic level. While this may be cause for concern, it will also demonstrate the deficiencies in arts education instruction or where additional study opportunities must be provided if all students are expected to achieve the world-class standards.

These preliminary achievement level descriptions will be used by the test development panel to guide test and item construction. This will ensure that exercises in the 1997 arts education assessment will provide information on the various types of knowledge and skills included in the achievement level descriptions for each grade level. After the assessment is field tested, refined, and administered to the national sample of students, the preliminary achievement level descriptions will inform the final achievement level-setting process. In this stage, panelists examine the assessment exercises and the student performance data to recommend to NAGB the achievement levels to be used in reporting the NAEP arts education results.

The achievement levels portrayed here in the NAEP Framework are general in nature and only describe the broad expectations. They are framed by the three major arts education processes—creating, performing, and responding—and set at the three grade levels examined. For additional detail in each of the four arts areas at grades 4, 8, and 12, please refer to the specifications document.

Preliminary Achievement Level Descriptions for Dance

NAEP uses of the following descriptors as expectations for student achievement:

- Basic denotes partial mastery of the content but performance that is only adequate for work at the three grade levels.
- Proficient represents solid academic achievement and competency over challenging subject matter such as suggested in the National Standards for Arts Education.
- Advanced performance on this assessment represents achievement that is equal to that expected of top students.

Grade 4

Dance Process	Fourth-grade students at the basic level in dance:	Fourth-grade students at the proficient level in dance:	Fourth-grade students at the advanced level in dance:
Creating	• Stop after finding a single solution to a movement challenge and rely on imitation of others rather than generating their own ideas.	• Find multiple ways to solve a movement challenge but may rely on only one movement element.	• Find multiple ways to solve a movement challenge incorporating a variety of movement elements (time, space, and force).
	• Create a movement sequence that has a clear beginning, middle, and end but may be unable to repeat it accurately.	• Create a movement sequence that has a clear beginning, middle, and end and makes effective use of time, space, and force; accurately repeats it.	• Create, repeat, and perform a dance that has a clear beginning, middle, and end; makes effective use of time, space, and force; and communicates an idea.
	• Participate as observers or performers but will not offer any ideas to the group or partner in the process of creating a movement sequence.	• Contribute and work cooperatively with a partner or a group of students in creating a movement sequence.	• Contribute and work cooperatively with a partner or group of students in the process of creating a dance that successfully communicates a shared idea.
Performing	• Accurately reproduce and perform locomotor and nonlocomotor movement.	• Accurately reproduce and perform locomotor and nonlocomotor movement using time, space, and force.	• Accurately reproduce and perform locomotor and nonlocomotor movement using time, space, and force; perform with confidence and use the entire body.
	• Have difficulty maintaining balance, isolating various body parts, and controlling their movement while performing basic movement sequences.	• Maintain balance and alignment, and control all of the body parts while performing basic movement sequences.	• Maintain body alignment while performing basic movement sequences; possess strength, flexibility, balance, and coordination.
	• Perform without commitment or expressive qualities.	• Perform movement phrases with full physical commitment.	• Perform movement sequences expressively through both literal and abstract gestures and movements.
Responding	• Discuss dance using general vocabulary.	• Recognize and label some movement elements.	• Use appropriate dance vocabulary to describe movement elements and details.
	• Speculate about culture and/or the time period of a dance.	• Accurately place a dance in a culture and time period.	• Accurately describe dances from a variety of cultures and time periods.
	• Give personal opinions about a dance, offering no supportive rationale.	• Give personal opinions about a dance, providing supporting rationale.	• Give personal opinions about a dance, providing supportive rationale; identify individual elements of the dance including, but not limited to, the quality of the performance and production elements (for example, sound, costumes, lighting, set).

Preliminary Achievement Level Descriptions for Dance

Grade 8

Dance Process	Eighth-grade students at the basic level in dance:	Eighth-grade students at the proficient level in dance:	Eighth-grade students at the advanced level in dance:
Creating	• Stop after finding a single solution to a movement challenge and rely on imitation of others rather than generating their own ideas.	• Find multiple ways to solve a brief movement challenge.	• Find multiple ways to solve a brief movement challenge, choosing the most effective solution and articulating the reasons for the selection.
	• Create and accurately repeat a movement sequence that demonstrates a clear beginning, middle, and end.	• Create, repeat, and perform dance that demonstrates effective use of time, space, force, body shapes, dynamics, and rhythm; has a beginning, middle, and end.	• Create, repeat, and perform dance that demonstrates effective use of time, space, force, body shapes, dynamics, and rhythm; has a beginning, middle, and end; deals with an issue of personal significance.
	• Participate as observers or performers but will not offer any ideas to the group or partner.	• Contribute and work cooperatively with a partner or a group of students in creating a movement sequence.	• Contribute and work cooperatively with a partner or group of students in creating a dance that successfully communicates a shared idea.
Performing	• Perform locomotor and nonlocomotor movements using accurate time, space, and force in a variety of ways.	• Accurately demonstrate basic dance steps, positions, and patterns from a variety of dance styles and traditions.	• Accurately perform dances from a variety of styles and traditions.
	• Have difficulty maintaining proper alignment of the body and lack clarity in movement while performing basic movement sequences.	• Maintain body alignment while performing basic movement sequences; possess strength, flexibility, balance, and coordination.	• Maintain body alignment appropriate to the dance form while performing a variety of dances; possess strength, flexibility, balance, and coordination.
	• Perform without commitment or expressive qualities.	• Perform dance sequences, communicating expressively through both literal and abstract gesture and movement.	• Perform a dance expressively through both literal and abstract gesture and movement to communicate an idea or feeling.
Responding	• Label some elements of dance using general vocabulary.	• Use appropriate dance vocabulary to describe movement elements and choreographic principles viewed in a dance.	• Use appropriate dance vocabulary to describe and analyze the use and effect of movement elements and choreographic principles in a variety of dances.
	• Speculate about culture and/or time period of a dance.	• Accurately describe dances from a variety of cultures and time periods.	• Explain how a dance reflects and impacts a society politically, culturally, and socially.
	• Give opinions about a dance, offering some supporting rationale.	• Give opinions with supporting rationale about works of dance; identify individual elements of the dance including, but not limited to, the quality of the dancers and production elements (for example, sound, costumes, lighting, set).	• Give opinions with supportive rationale about dances; make critical judgments about the form, content, and meaning of dance.

Preliminary Achievement Level Descriptions for Dance

Grade 12

Dance Process	Twelfth-grade students at the basic level in dance:	Twelfth-grade students at the proficient level in dance:	Twelfth-grade students at the advanced level in dance:
Creating	• Stop after finding a single solution to a brief movement challenge and rely on imitation of others rather than generating their own ideas.	• Use improvisation to find multiple ways to solve a brief movement challenge, choosing the most effective solution, articulating reasons for the selection.	• Select and manipulate improvised movement material to make a complete dance.
	• Create and accurately repeat a dance that demonstrates a clear beginning, middle, and end.	• Create, repeat, and perform dance that demonstrates effective use of time, space, force, body shapes, dynamics, and rhythm; has a beginning, middle, and end; and deals with an issue of personal significance.	• Create, repeat, and perform dance that demonstrates effective use of time, space, force, body shapes, dynamics, and rhythm; has a beginning, middle, and end; includes choreographic principles such as theme and variation, canon, call, and response; and deals with a contemporary social issue.
	• Participate as observers or performers but will not offer ideas to the group or to partners in the process of creating a movement sequence.	• Contribute and work cooperatively with partners or a group of students in the process of creating a movement sequence.	• Contribute and work cooperatively with partners or group of students in the process of creating a dance that successfully communicates a shared idea.
Performing	• Accurately recall and perform movement sequences using time, space, and force.	• Accurately recall and perform dances from a variety of dance styles and traditions; demonstrate time, space, and force; accurate dance steps, positions, and patterns from a variety of dance styles and traditions.	• Accurately recall and perform from a variety of dance styles and traditions; demonstrate time, space, and energy; accurate dance steps, positions, and patterns; perform with confidence using the entire body and demonstrating full commitment and involvement.
	• Have difficulty maintaining proper alignment of the body and lack clarity in movement while performing basic movement sequences.	• Maintain body alignment appropriate to the dance form while performing complex movement sequences.	• Maintain body alignment appropriate to the dance form; demonstrate clear articulation with all parts of the body while performing complex movement sequences; will self-correct during and after each performance of the complex movement sequence.
	• Perform a dance without commitment or expressive qualities.	• Perform a dance expressively through both literal and abstract gesture and movement to communicate an idea.	• Perform a dance expressively through both literal and abstract gesture and movement to communicate an idea; vary the choreography to communicate a different idea.

Preliminary Achievement Level Descriptions for Dance

Grade 12 (continued)

Dance Process	Twelfth-grade students at the basic level in dance:	Twelfth-grade students at the proficient level in dance:	Twelfth-grade students at the advanced level in dance:
Responding	• Use appropriate dance vocabulary to describe movement elements and choreographic principles viewed in a dance	• Use appropriate dance vocabulary to describe and analyze the use and effect of movement elements and choreographic principles viewed in a variety of dances	• Use appropriate dance vocabulary to describe, analyze, compare, and contrast how different choreographers manipulate the movement elements and choreographic principles to communicate meaning
	• Identify the cultural context and historical period of various dances	• Explain how a dance reflects and impacts a society politically, culturally, and socially	• Compare and contrast the ways in which different dances reflect and impact societies politically, culturally, and socially; use historical and cultural information to enhance their own work in dance performance, choreography, and criticism
	• Give opinions with supporting rationale about works of dance; identify individual elements of the dance including, but not limited to, the quality of performance and production elements (for example, sound, costumes, lighting, set)	• Give opinions with supporting rationale about works of dance; make critical judgments about the form, content, and meaning of dance	• Give opinions with supporting rationale about works of dance; use a set of aesthetic criteria to make and support critical judgments about the form, content, and meaning of dance; use cultural references to reflect sensitively upon the intent and meaning of the choreography of others

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Preliminary Achievement Level Descriptions for Music

NAEP uses the following descriptions as expectations for student achievement:

- Basic denotes partial mastery of the content but performance that is only adequate for work at the three grade levels.
- Proficient represents solid academic achievement and competency over challenging subject matter, as suggested in the National Standards for Arts Education.
- Advanced performance on this assessment represents achievement that is equal to that expected of top students.

Grade 4

Musical Process	Fourth-grade students at the basic level in music:	Fourth-grade students at the proficient level in music:	Fourth-grade students at the advanced level in music:
Creating	• Compose short pieces that are inconsistent in the manipulation of dimensions such as: instrumentation, form, loudness, tempo, meter, tonality, and mood.	• Compose short pieces or accompaniments that are consistent* in the manipulation of dimensions such as: instrumentation, form, loudness, tempo, meter, tonality, and mood.	• Compose longer pieces and accompaniments and may be able to imitate various styles when creating original music.
	• Improvise repetitious "answers" to given rhythmic and melodic phrases; demonstrate little understanding of style and form when creating simple melodic or rhythmic accompaniments or embellishments.	• Improvise varied "answers" to given rhythmic and melodic phrases and create simple melodic or rhythmic *ostinato* accompaniments or embellishments on familiar melodies using appropriate matching styles and forms.	• Improvise varied "answers" to given rhythmic and melodic phrases; improvise melodies and rhythms using matching styles and forms; demonstrate a high level of independence and creativity, going beyond the demands of the task.
Performing	• Sing in unison with others but have difficulty singing independently. The performance may contain inaccurate pitches and rhythms or lack expression.	• Sing independently and can sing partner songs, rounds, and *ostinatos* as a member of an ensemble, responding appropriately to the cues of a conductor. The performance is technically accurate (correct pitches and rhythms) and expressive (attention to dynamics, phrasing, and style).	• Sing independently and can sustain own part in an ensemble. The performance is technically accurate and expressive. While the students will be able to follow a conductor's cue, they will also be able to make independent decisions about expressive qualities to enhance the performance. Advanced students may be able to sing a range of more than a 10th, use a strong and focused tone quality, and sing a solo part on an *ostinato* or in a round or partner song.
	• Play easy, rhythmic, melodic, and chordal patterns on classroom instruments such as recorder, xylophone, keyboard, or autoharp. The performance may be inconsistent, containing technical and expressive inaccuracies. Basic students may have difficulty keeping up with an ensemble.	• Play easy, rhythmic, melodic, and chordal patterns on classroom instruments such as recorder, xylophone, keyboard, or autoharp. The performance is technically accurate (correct pitches and rhythms) and expressive (attention to phrasing and dynamic.) Proficient students should be able to play independently and in unison with others as members of an ensemble.	• Play an instrument with technical accuracy and expression. The repertoire is more difficult than that performed in a music class or beginning ensemble class. Advanced students can play independently as a soloist and as a member of an ensemble, demonstrating knowledge of tone production and expression that goes beyond the demands of the task.
	• Read notation with difficulty and require practice to produce a performance that may contain technical and expressive inaccuracies.	• Read notation sufficiently to perform simple melodic or rhythmic phrases accurately after practice. The repertoire difficulty is at the level recommended by National Standards and should include whole, half, quarter, and eighth notes; corresponding rests; and pitch notation in the treble clef. Proficient students should be familiar with basic symbols for dynamics, meter, tempo, and articulation, and expressive symbols (for example, *p, f, cresc.*).	• Read notation sufficiently to perform melodic or rhythmic phrases accurately at sight. The difficulty of the repertoire may exceed that which is recommended by National Standards. The performance indicates use of basic symbols for dynamics, meter, tempo, and articulation, and expressive symbols (for example, *p, f, cresc.*).

* For the purpose of this assessment, the term "consistent" has been chosen to define the quality of a created work. Consistency is the logical use of musical elements (pitch, meter, rhythm, form, timbre, dynamics, and other expressive qualities) to achieve style and balance.

Preliminary Achievement Level Descriptions for Music

Grade 4 (continued)

Musical Process	Fourth-grade students at the basic level in music:	Fourth-grade students at the proficient level in music:	Fourth-grade students at the advanced level in music:
Responding	• When listening to music, recognize when music changes from one section to another, but may not be able to identify simple forms. Basic students may be able to identify various genres of Western music as being same or different, but lack sufficient knowledge of musical terminology to support responses; distinguish being non-Western music from Western music without able to make distinctions about geographical origins; and recognize a limited number of musical instruments by sight, sound, and name.	• When listening to music, identify elements and simple forms through movement and verbal response (for example, ABA and call and response); identify various genres of Western music and have sufficient knowledge of musical terminology to support responses; identify non-Western music and make distinctions about geographical origins; recognize voices and most band and orchestra instruments by sight, sound, and name; and recognize instruments that are unique to folk, popular, and non-Western styles.	• When listening to music, identify selected extended musical forms (for example, theme and variations, fugues); predict events in the music such as cadences; identify various genres of Western music and use an extensive vocabulary of musical terminology to support responses; identify non-Western music by origin and genre; recognize, name, and classify instruments of the symphony orchestra; and recognize and name some instruments unique to folk, popular, and non-Western styles. Advanced students are able to defend preferences based on musical understanding.
	• Evaluate the quality of a performance or composition with limited insight and by using general, nonmusical terminology.	• Accurately evaluate the quality of a performance or composition and use appropriate musical terminology to support a response.	• Accurately evaluate the quality of a composition or performance and use appropriate musical terminology to support responses; improve own performance or composition through self-evaluation and practice.

Preliminary Achievement Level Descriptions for Music

Grade 8

Musical Process	Eighth-grade students at the basic level in music:	Eighth-grade students at the proficient level in music:	Eighth-grade students at the advanced level in music:
Creating	• Compose short pieces (melodies, rhythms, or accompaniments) that are inconsistent in the use of musical elements.	• Compose short pieces (melodies, rhythms, or accompaniments) that are consistent in the use of musical elements to achieve unity, variety, tension/release, and balance. Proficient students can use traditional (acoustic instruments, voice) or nontraditional (synthesized sounds, MIDI) sound sources. The composition may be recorded using traditional or nontraditional methods or notation (analog recording, digital sequencing, conventional notation, or notation created for the piece).	• Compose music in familiar styles that are consistent in the use of musical elements and creative using traditional or nontraditional sound sources and notation; are able to generate many ideas from which to choose and evaluate and refine work in progress.
	• Improvise (vocally or instrumentally) with uncertainty short melodies or rhythms that are inconsistent with the style and guidelines given for the task.	• Improvise (vocally or instrumentally) melodic or rhythmic variations or simple harmonic accompaniments that are consistent with the style of music being used for the task.	• Improvise (vocally or instrumentally) extended melodies, rhythms, or accompaniments in familiar styles; demonstrate a high level of independence and creativity in approaching and completing the task and may go beyond the demands of the task.
Performing	• Sing independently, but the performance may contain inaccurate pitches and rhythms or lack expression. (At the basic level, the young male whose voice is changing may be able to sing *cambiata* parts written for a narrow range, but a general lack of understanding about his own voice causes technical errors (for example, attempts at matching pitch may result in one- or two-octave leaps).)	• Sing independently and can sustain a part in an ensemble section. The performance is technically accurate and expressive. Repertoire difficulty is at the level recommended by National Standards and includes two- and three-part ensemble singing. (At the proficient level, the young male whose voice is changing should be able to sing songs or *cambiata* parts written specifically for his range.)	• Sing independently and can sustain a part in an ensemble. The performance is technically accurate and expressive. Advanced students may be able to sing repertoire more difficult than the level recommended by National Standards, use a tone quality that is well supported and focused with possible vibrato, sing a solo part in a chamber ensemble of three or four parts, sing with a range of more than a 12th, and/or create an expressive and stylistically correct performance without the aid of instruction. (At the advanced level, the young male who is in the process of a voice change can control the flow of breath and placement so that he can avoid accidents. He understands his limitations and can make adjustments by deliberately changing octaves or by requesting appropriate keys so that he can create a successful singing experience for himself.)
	• Play an instrument as a soloist, accompanist, and/or member of an ensemble. The performance is inconsistent, containing technical and expressive inaccuracies, and the repertoire difficulty is below the level recommended by National Standards.	• Play an instrument with technical accuracy and expression as a soloist, accompanist, and/or member of an ensemble. Repertoire difficulty is at the level recommended by National Standards.	• Play an instrument with technical accuracy as a soloist, accompanist, and/or member of an ensemble (including chamber ensemble). The performances are expressive and stylistically correct. Repertoire difficulty exceeds the level recommended by National Standards, requiring technical facility and knowledge of production and style that go beyond the proficient level of playing.

Preliminary Achievement Level Descriptions for Music

Grade 8 (continued)

Musical Process	Eighth-grade students at the basic level in music:	Eighth-grade students at the proficient level in music:	Eighth-grade students at the advanced level in music:
	• Read notation with difficulty and require practice to be able to perform simple melodies or rhythms that may contain technical and expressive inaccuracies.	• Read notation sufficiently to perform simple melodies or rhythms accurately after practice. The repertoire is at the level recommended by National Standards and should include whole, half, quarter, eighth, sixteenth, and dotted notes; corresponding rests; and pitch notation in both treble and bass clef. Proficient students should be familiar with basic symbols for dynamics, meter, tempo, and articulation, and expressive symbols (for example, *p, f, cresc.*) and should be able to use standard notation to record musical ideas.	• Read notation quickly, sufficiently, and accurately to be able to perform simple melodies at sight; read music accurately and expressively after practice that is more difficult than the level recommended by National Standards. Students can record musical ideas correctly using notation.
Responding	• When listening to music, can identify simple forms (for example, ABA and rondo) and can identify some Western music by historical periods and genre, but have insufficient knowledge of musical terminology to discuss style. Basic students can identify some styles of folk, popular, and non-Western music; make "same" and "different" distinctions about the geographic origins of non-Western musics; and recognize and name some instruments used in Western and non-Western music.	• When listening to music, can identify and discuss commonly used musical forms (for example, theme and variations, fugues), and can identify some Western music by historical periods with sufficient knowledge of musical terminology to support responses. Proficient students identify and describe stylistic elements heard in folk, popular, and non-Western music; identify some non-Western music by country; recognize most instruments of the band and orchestra; and identify other instruments unique to folk, popular, and non-Western styles.	• When listening to music, can identify, compare, and contrast elements of complex musical forms (for example, sonata-allegro, fugue); are able to predict certain events in music such as phrase lengths or direction of resolutions in cadences, as well as genre and style of unfamiliar music; and have a working vocabulary of musical terminology for discussing the expressive qualities of various styles of Western music, from Renaissance to contemporary. Advanced students identify and describe musical elements heard in a wide variety of folk, popular, and non-Western music styles; classify some non-Western music by country and genre; recognize and classify instruments of the band and orchestra; and identify instruments unique to folk, popular, and non-Western styles.
	• Evaluate compositions or performances with limited insight or use of musical vocabulary. Basic students can identify technical problems in performances, but responses are limited to common musical terms (for example, fast, slow, loud, soft).	• Evaluate the quality of compositions or performances and use a basic musical vocabulary to defend response; use self-evaluation to improve successive performances.	• Can compare and contrast the quality of compositions and performances using specific musical terms to describe technical and expressive elements of music and their relationship to the style of music being played. As performers, advanced students use critical analysis and independent study to improve successive performances.

Preliminary Achievement Level Descriptions for Music

Grade 12

Musical Process	Twelfth-grade students at the basic level in music:	Twelfth-grade students at the proficient level in music:	Twelfth-grade students at the advanced level in music:
Creating	• Compose original pieces, but the results are fragmented and lack unity. Basic students can compose only for media close to their own performing instrument or voice.	• Compose original pieces that are consistent in the use of musical elements using traditional or nontraditional media and/or notation; arrange simple pieces with or without accompaniment based on knowledge of vocal and/or instrumental ranges and style; demonstrate creative use of expressive elements.	• Compose complex works that show consistency, creativity, expression, and a high level of technical skill; generate many original ideas, selecting and refining as they work; and may be able to orchestrate pieces for several instruments or arrange for several voices.
	• Improvise (vocally or instrumentally) melodies or rhythms within limited sets of pitches, rhythms, and styles.	• Improvise original pieces, variations, and harmonic accompaniments that are consistent with the style used for the task.	• Improvise stylistically and expressively in a variety of styles; improvise in one or more favored styles with high level of creativity, expression, and confidence.
Performing	• Sing independently, but the performance may be technically or expressively inconsistent.	• Sing independently and can sustain own part in an ensemble section. The performance is technically accurate and expressive. Repertoire difficulty is at the level recommended by National Standards and includes four-part harmony with or without accompaniment.	• Sing independently and can sustain a solo part in a chamber ensemble of four or more parts. The performance is technically and stylistically accurate and expressive. Advanced singers should be able to sing repertoire that exceeds the difficulty level recommended by National Standards and produce a tone quality that is strong, vibrant, and stylistically correct.
	• Play an instrument as a soloist, accompanist, and/or member of an ensemble. The performance may be inconsistent, containing technical and expressive inaccuracies, and the repertoire difficulty may be below the level recommended by National Standards.	• Play an instrument with technical accuracy as a soloist, accompanist, and/or member of an ensemble (including chamber ensemble). Performances are expressive and stylistically correct. Repertoire difficulty is at the level recommended by National Standards and includes four-part harmony with or without accompaniment.	• Play an instrument with technical accuracy as a soloist, accompanist, and/or member of an ensemble (including chamber ensemble). Advanced students play with technical facility, expression, range, and tone quality needed to accurately perform musical works that exceed the level of difficulty recommended by National Standards.

Preliminary Achievement Level Descriptions for Music

Grade 12 (continued)

Musical Process	Twelfth-grade students at the basic level in music:	Twelfth-grade students at the proficient level in music:	Twelfth-grade students at the advanced level in music:
Responding	• Read notation sufficiently to perform easy selections somewhat accurately after practice and describe how musical elements are used in a given score of one or two staves; use standard notation to read simple melodies and rhythms	• Sight-read music accurately and expressively at the level of difficulty recommended by National Standards. Proficient students read notation sufficiently to describe how the elements of music are used in a given score of up to four staves. Students use standard notation to record musical ideas	• Read notation of technically difficult literature and accurately incorporate expressive symbols and stylistic qualities in performance and can sight-read music at a difficulty level recommended by National Standards; read a full instrumental or vocal score and accurately describe how the elements of music are used; use standard notation to record musical ideas; and interpret nonstandard notation used by some 20th-century composers
	• When listening to music, can identify musical forms (for example, theme and variations, symphony); can identify some Western music by historical periods and have some knowledge of musical terminology to support responses. Basic students can identify some styles of folk, popular, and non-Western music, making some distinctions about the geographical origins of non-Western examples, and can recognize most instruments of the symphony orchestra. Basic students may be able to identify other instruments unique to Western, folk, popular, and non-Western styles	• When listening to music, can identify and discuss elements of extended musical forms (for example, concerto, opera); can identify Western music by historical periods and have sufficient knowledge of musical terminology to support responses; can accurately predict styles or genres of unfamiliar music. Proficient students are able to describe stylistic elements heard in folk, popular, and non-Western music; identify some non-Western music by country; recognize instruments of the band and orchestra; and identify many other instruments unique to folk, popular, and non-Western styles. Students can discuss acoustical characteristics of different classes of instruments	• When listening to music, can identify, compare, and contrast elements of complex musical forms (for example, oratorio, sonata-allegro form); have an extensive vocabulary for identifying and discussing the elements and the expressive qualities of various styles and periods of Western music, from Medieval through contemporary; can make predictions about genre, style, and composers of music that is being heard for the first time; can identify and describe musical elements heard in a wide variety of folk, popular, and non-Western music styles; can classify non-Western music by country and genre and may know one or more of these styles indepth; are able to recognize, name, and classify instruments of the symphony orchestra; identify a wide variety of instruments unique to folk, popular, and non-Western styles; and discuss acoustical characteristics of different classes of instruments as well as synthesized sound. Advanced students can evaluate the aesthetic qualities of music and can explain the musical processes that the composer uses to evoke feeling
	• Evaluate compositions or performances and use a basic musical vocabulary. Basic students can evaluate technical aspects of performances, but may lack sufficient knowledge to judge stylistic qualities	• Compare and contrast the quality of compositions or performances; use a basic musical vocabulary to describe the elements of music (pitch, rhythm, tempo, instrumentation, ensemble). Proficient students use a process of self-evaluation to improve successive performances	• Compare and contrast the quality of compositions and performances using specific musical terms to describe technical and expressive elements of music and their relationship to the style of music being played; can offer suggestions to improve performances; and as performers, use critical analysis and research to improve successive performances

Preliminary Achievement Level Descriptions for Theatre

NAEP uses the following descriptions as expectations for student achievement:

- Basic denotes partial mastery of the content but performance that is only adequate for work at the three grade levels.
- Proficient represents solid academic achievement and competency over challenging subject matter, as suggested in the National Standards for Arts Education.
- Advanced performance on this assessment represents achievement that is equal to that expected of top students.

At the fourth grade, students are not as willing to "fall into dramatic play" as they are up to age 8. Students need to be motivated and challenged to participate. They are interested in dealing with adult problems and often insist on bringing realistic details to their work. They prefer to work in groups of their own gender. Most performance work at this level is informal production. Students are making critical and creative choices in all aspects of the creating and performing processes.

Grade 4

Theatre Processes	Fourth-grade students at the basic level in theatre:	Fourth-grade students at the proficient level in theatre:	Fourth-grade students at the advanced level in theatre:
Creating/ Performing	• Collaborate to develop scripts and scenarios and to improvise dialog in which they describe one of the following: characters, environments, or situations.	• Collaborate to develop scripts and scenarios in which they describe characters, environments, and situations, and improvise dialog to tell a story.	• Collaborate to develop scripts and scenarios in which they describe characters, environments and situations, improvise dialog to tell a story with a clear beginning, middle, and end.
	• Develop characters and assume roles using some movement and vocal expression.	• Develop characters using variations of movement and vocal expression; assume roles that exhibit concentration; and contribute to the action of the dramatization.	• Develop characters using variations of movement and vocal expression; assume roles that exhibit concentration, focus, and commitment; and contribute to the action of the dramatization.
	• Use some of the design choices the group has made and remain within the playing space during the dramatic play.	• Make design choices that reflect environments that communicate locale and mood using visual and aural elements; collaborate to establish playing spaces by safely organizing available materials to suggest some the following: scenery, properties, lighting, sound, costumes, and makeup.	• Make design choices that reflect environments that communicate locale and mood using visual and aural elements; collaborate to establish playing spaces by safely organizing available and imagined materials to suggest scenery, properties, lighting, sound, costumes, and makeup.
	• Participate in the improvisations as a way of organizing their classroom dramatizations.	• Collaboratively plan improvisations as a way of organizing their classroom dramatizations.	• Collaboratively plan improvisations as a way of organizing their classroom dramatizations; taking a leadership role.

Preliminary Achievement Level Descriptions for Theatre

Grade 4 (continued)

Theatre Processes	Fourth-grade students at the basic level in theatre:	Fourth-grade students at the proficient level in theatre:	Fourth-grade students at the advanced level in theatre:
Responding	• Describe artistic choices in their own dramatic work, identifying elements of classroom dramatizations they chose in their creative and performing work	• Describe and analyze artistic choices in their own dramatic work, identifying and describing elements of classroom dramatizations; provide rationales for personal choices in their creative and performing work; and constructively suggest alternatives	• Describe and analyze artistic choices in their own dramatic work, identifying and describing elements of classroom dramatizations; provide rationales for personal choices in their creative and performing work; and constructively suggest alternatives for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative process
	• Describe some elements and effects of theatre, film, and television	• Describe and compare various elements and effects of theatre to film and television	• Describe and compare various elements and effects of theatre to film and television, and provide rationale for those they felt were most effective
	• Place work in personal and social contexts by identifying similar characters and situations in theatre, film, and television	• Place work in personal, social, and cultural contexts by identifying and comparing similar characters and situations in theatre, film, and television	• Place work in personal, social, historical, and cultural contexts by identifying and comparing similar characters, situations, and themes in theatre, film, and television
	• State personal preferences, as an audience, for entire performances and for certain parts of them	• Evaluate performances as an audience, articulating emotional responses to dramatic performances, state personal preferences for entire performances and for certain parts of them	• Evaluate performances as an audience, articulating emotional responses to dramatic performances, state personal preferences for entire performances and for certain parts of them, and provide reasons for their preferences

Preliminary Achievement Level Descriptions for Theatre

Eighth graders are sometimes troubled by their physical growth and development. They may hide or flaunt their changing bodies or bodies. A shyness may develop when there was none before. They may be very interested in the opposite sex but refuse to play or have any relationship with someone they either admire or do not like. These changes may make it seem that students are taking a step backward from where they were at earlier stages. However, the stage is natural and the students must not be judged negatively in assessing achievement relating to these aspects.

Grade 8

Theatre Processes	Eighth-grade students at the basic level in theatre:	Eighth-grade students at the proficient level in theatre:	Eighth-grade students at the advanced level in theatre:
Creating/ Performing	• Individually and in groups, develop scripts and scenarios from adaptations of storylines or create original work that includes simple characters, environments, and actions.	• Individually and in groups, develop scripts and scenarios from adaptations of storylines or create original work that includes characters, environments, and actions that create tension and suspense.	• Individually and in groups, develop scripts and scenarios from adaptations of storylines or create original work that includes characters, environments, and actions that create tension, suspense, and resolution in a coherent and well-formed scene that is compelling, focused, and unique.
	• Develop characters that suggest artistic choices through limited script analysis and the rehearsal process, demonstrating some acting skills.	• Develop characters that suggest artistic choices through script analysis and the rehearsal process, demonstrating acting skills, working in an ensemble, and interacting as invented characters.	• Develop characters that suggest artistic choices through script analysis and the rehearsal process, demonstrating acting skills, working in an ensemble, and interacting as invented characters, and demonstrate and maintain believability and emotional authenticity of invented characters.
	• Make designs to communicate locale, understand the use of a few technical theatre elements, and work collaboratively to select and create some elements of scenery and properties to signify environment and costumes to suggest character.	• Make designs to communicate locale and mood, understand the use of the most technical theatre elements, and work collaboratively and safely to select and create some elements of scenery, properties, lighting, and sound to signify environment and costumes and makeup to suggest character.	• Make designs to communicate locale, mood, and theme, understand the use of technical theatre elements, and work collaboratively and safely to select and create some elements of scenery, properties, lighting, and sound to signify environment and costumes and makeup to suggest character.
	• Direct by interpreting dramatic texts and rehearsing improvised and scripted scenes.	• Direct by interpreting dramatic texts and rehearsing improvised and scripted scenes demonstrating social and consensus skills.	• Direct by interpreting dramatic texts and leading groups in planning and rehearsing improvised and scripted scenes demonstrating social and consensus skills.

Preliminary Achievement Level Descriptions for Theatre

Grade 8 (continued)

Theatre Processes	Eighth-grade students at the basic level in theatre:	Eighth-grade students at the proficient level in theatre:	Eighth-grade students at the advanced level in theatre:
Responding	• Describe their artistic choices and construct meaning, describing the perceived effectiveness of their contributions to developing improvised and scripted scenes.	• Describe and analyze their artistic choices and construct meaning, articulating those meanings and describing the perceived effectiveness of their contributions to developing improvised and scripted scenes.	• Describe and analyze their artistic choices and construct meaning, articulating those meanings and describing the perceived effectiveness of their contributions to the collaborative process of developing improvised and scripted scenes.
	• a) Describe archetypal characters and situations in dramas from and about various historical periods. b) Define the elements of film (composition, movement, sound, and editing). c) Describe characteristics of characters, environments, and actions in theatre, musical theatre, film, and television.	• a) Describe and compare archetypal characters and situations in dramas from and about various genres and historical periods. b) Identify the elements of film (composition, movement, sound, and editing). c) Describe characteristics and compare the presentations of characters, environments, and actions in theatre, musical theatre, film, and television.	• a) Describe and compare archetypal characters and situations in dramas from and about various artistic styles, genres, and historical periods. b) Identify the elements of film (composition, movement, sound, and editing) and explain how these elements are integral to the content of the work. c) Describe characteristics and compare the presentations of characters, environments, and actions in theatre, musical theatre, film, and television, recognizing the special relationship between audience and performers.
	• a) Place work in personal and social contexts by analyzing the social impact of dramatic events in their lives, in the community, and in other cultures. b) Explain how culture affects the content of dramatic performances and how social concepts such as cooperation, communication, self-esteem, risk taking, and sympathy apply in theatre and daily life.	• a) Place work in personal, social, and cultural contexts by analyzing the emotional and social impacts of dramatic events in their lives, in the community, and in other cultures. b) Explain how culture affects the content of dramatic performances and how social concepts such as cooperation, communication, collaboration, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life.	• a) Place work in personal, social, historical, and cultural contexts by analyzing the emotional and social impacts of dramatic events in their lives, in the community, and in other cultures. b) Explain how culture affects the content and production values of dramatic performances and how social concepts such as cooperation, communication, collaboration, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life.
	• Evaluate performances as audience by using articulated criteria to describe the perceived effectiveness of artistic choices found in dramatic performances.	• Evaluate performances as audience by using articulated criteria to describe and analyze the perceived effectiveness of artistic choices found in dramatic performances.	• Evaluate performances as audience by using articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.
	• Identify a few exemplary artists and works of theatre, film, and television.	• Identify some exemplary artists and works of theatre, film, and television.	• Identify some exemplary artists and works of theatre, film, and television, explain why they are considered exemplary.
	• Describe the effect of publicity on audience response to dramatic performances.	• Describe and analyze the effect of publicity, study guides, and programs on audience response to dramatic performances.	• Describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response to dramatic performances.

Preliminary Achievement Level Descriptions for Theatre

Twelfth-grade students are young adults. Connected to a real and often confusing world, they struggle to make sense of their environment and the world around them. They are more willing to role play someone else than play themselves. They rely on peer groups and the media for their identity and their information. They are open to new ideas.

Grade 12

Theatre Processes	Twelfth-grade students at the basic level in theatre:	Twelfth-grade students at the proficient level in theatre:	Twelfth-grade students at the advanced level in theatre:
Creating/ Performing	• Develop scripts and scenarios with character, conflict, and resolution.	• Develop imaginative scripts and scenarios so that story and meaning are conveyed to an audience.	• Develop imaginative scripts and scenarios for theatre, film, and television that include original characters with unique dialog that motivates action so that the story and meaning are conveyed to an audience.
	• Develop characters through the acting process, including analyzing the physical and social dimensions of characters, and in a group, present the characters.	• Develop characters through the acting process, including analyzing the physical, emotional, and social dimensions of characters, and in an ensemble, create and sustain characters that communicate with audiences.	• Develop characters through the acting process, including analyzing the physical, emotional, and social dimensions of characters, and in an ensemble, create and sustain characters from classical, contemporary, realistic, and nonrealistic dramatic texts that communicate with audiences.
	• a) Make design and technical theatre choices to communicate locale and mood by sketching designs for a set, lighting, props, costumes, or makeup appropriate for a scene or scenario. b) Select sound effects to convey environment. c) Demonstrate knowledge of production elements (stage management, promotional or business plans) for a production.	• a) Make design and technical theatre choices to communicate locale and mood by sketching designs for a set, lighting, props, costumes, or makeup appropriate for a scene or scenario, considering some cultural and historical perspectives. b) Select music and sound effects to convey environments that clearly support the text. c) Design some production elements (stage management, promotional or business plans) for a production.	• a) Collaborate with a director to develop a unified production concept, make design and technical theatre choices that communicate this as well as locale and mood by sketching a design for a set, lighting, props, costumes, or makeup appropriate for a scene or scenario, considering the cultural and historical perspectives as well. b) Select music and sound effects to convey environments that clearly support the text and reflect a unified production concept. c) Design coherent stage management, promotional, or business plans for a production. d) Explain how scientific and technological advances have impacted set, lights, sound, costume design, and implementation for theatre, film, and television productions.
	• Direct by interpreting dramatic texts and organizing time and people in planning and rehearsing improvised and scripted scenes.	• Direct by interpreting dramatic texts and organizing time and people in planning and rehearsing improvised and scripted scenes, effectively communicating directorial choices to an ensemble.	• a) Direct by interpreting dramatic texts and organizing time and people in planning and rehearsing improvised and scripted scenes, effectively communicating directorial choices, including a unifying concept to an ensemble. b) Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, and television productions.

Preliminary Achievement Level Descriptions for Theatre

Grade 12 (continued)

Theatre Processes	Twelfth-grade students at the basic level in theatre:	Twelfth-grade students at the proficient level in theatre:	Twelfth-grade students at the advanced level in theatre:
Responding	• Describe artistic choices and construct meaning by evaluating their own collaborative efforts and artistic choices.	• Describe and analyze artistic choices and construct meaning by evaluating their own collaborative efforts and artistic choices; analyze the effect of their own cultural experiences on their dramatic work.	• Describe and analyze artistic choices and construct meaning by evaluating their own collaborative efforts and artistic choices; analyze the effect of their own cultural experiences on their dramatic work; and articulate and justify personal aesthetic criteria that compare perceived artistic intent with the final aesthetic achievement.
	• Describe some elements, genres, media, and dramatic literature from various cultures and historical periods.	• Describe and compare elements, styles, genres, media, and dramatic literature, focusing on comparing how similar themes are treated in drama from various cultures and historical periods.	• Describe and compare elements, styles, genres, media, and dramatic literature, focusing on comparing how similar themes are treated in drama from various cultures and historical periods and discussing how theatre can reveal universal concepts.
	• Place work in personal, social, historical, and cultural contexts by identifying some of the lives and works of representative theatre artists in some cultures and historical periods.	• Place work in personal, social, historical, and cultural contexts by identifying and comparing the lives, works, and influence of representative theatre artists in various cultures and historical periods.	• a) Place work in personal, social, historical, and cultural contexts by identifying and comparing the lives, works, and influence of representative theatre artists in various cultures and historical periods and identifying cultural and historical influences on American theatre. b) Analyze the social impact of underrepresented theatre and film artists (for example, Native American, Chicano).
	• Evaluate performances as audience and critic, analyzing and critiquing parts of dramatic performances.	• Evaluate performances as audience and critic, analyzing and critiquing parts of dramatic performances, taking into account context.	• a) Evaluate performances as audience and critic, analyzing and critiquing parts of dramatic performances, taking into account context and constructively suggesting alternative artistic choices. b) Analyze and evaluate critical comments about dramatic work, explaining which points are most appropriate to inform further development of the work. c) Analyze how dramatic forms, production practices, and theatrical traditions influence contemporary theatre, film, and television productions.

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Preliminary Achievement Level Descriptions for the Visual Arts

NAEP uses the following descriptions as expectations for student achievement:

- Basic denotes partial mastery of the content but performance that is only adequate for work at the three grade levels.
- Proficient represents solid academic achievement and competency over challenging subject matter, as suggested in the National Standards for Arts Education.
- Advanced performance on this assessment represents achievement that is equal to that expected of top students.

In creating and responding to works of art and design, fourth-grade students are involved in exploratory, trial-and-error experiences.

Grade 4

Visual Arts Processes	Fourth-grade students at the basic level in visual arts:	Fourth-grade students at the proficient level in visual arts:	Fourth-grade students at the advanced level in visual arts:
Creating/ Performing	• Develop one or two ideas/approaches to a problem, with little originality in content or form, reflecting no awareness of the relationship between the art/design work and the context.	• Develop several ideas/approaches to a problem, some of which are original in their content and form, and reflect some awareness of the relationship between the art/design work and the context.	• Develop many ideas/approaches to a problem, most of which are original in content and form, and reflect awareness and understanding of the relationship between the art/design work and the context.
	• Visually and in written form demonstrate a limited understanding of the relationship between principles of visual organization and the construction of meaning or function.	• Visually and in written form demonstrate a general understanding of the relationship between principles of visual organization and the construction of meaning or function.	• Visually and in written form demonstrate a high level of understanding of the relationship between principles of visual organization and the construction of meaning or function.
	• Explore ideas, media, and tools in a limited way.	• Explore a variety of ideas, media, and tools.	• Experiment creatively with a variety of ideas, media, and tools.
	• Demonstrate a limited understanding of the relationship of design-related problems and processes to real-life situations, using a random process to develop a singular solution to a problem.	• Demonstrate an understanding of the relationship of design-related problems and processes to real-life situations, using a linear process to develop a singular solution to a problem.	• Demonstrate a high level of understanding of the relationship of design-related problems and processes to real-life situations; understand the relationships between the process and its solution; and use a clear planning process (models, sketches, diagrams) to generate multiple solutions to each problem.
	• Seek the most obvious answer to a question about process or content rather than integrate information from a variety of sources.	• Integrate information from a variety of sources, take an idea and expand upon it, and find answers to questions about process or content.	• Integrate information from a variety of sources, take an idea and expand upon it, and invent answers to questions about process or content.
	• Find, select, and integrate information from a few sources, precluding much extension or elaboration of ideas.	• Find, select, and integrate information from a variety of sources, enabling some extension and elaboration of ideas and selection of methods and processes from several approaches to solving problems.	• Find, select, and integrate information from a wider variety of sources, enabling greater extension and elaboration of ideas and selection of methods and processes from a variety of approaches to solving problems; and facilitate understanding of the relationship of these sources to the generation of ideas, alternatives, and various problem-solving approaches.
	• Demonstrate a limited ability to recognize personal strengths and weaknesses in own work.	• Recognize personal strengths and weaknesses, and can select and discuss own work.	• Recognize personal strengths and weaknesses; can select, discuss, and give specific examples from own work; and identify works of varying quality while reflecting on personal artistic processes.

Preliminary Achievement Level Descriptions for the Visual Arts

Grade 4 (continued)

Visual Arts Processes	Fourth-grade students at the basic level in visual arts:	Fourth-grade students at the proficient level in visual arts:	Fourth-grade students at the advanced level in visual arts:
Responding	• Demonstrate a limited ability to use vocabulary that describes visual experiences and/or phenomena	• Can respond to works of art/design using a general vocabulary that describes visual experiences and/or phenomena	• Can articulately respond to works of art/design using a specialized vocabulary that describes visual experiences and/or phenomena and support assertions
	• Respond to questions about works of art/design (own and others) with answers that focus on basic description rather than interpretation	• Respond to questions about works of art and design (own and others) with answers that demonstrate an ability to interpret	• Respond to questions about works of art and design (own and others), offering multiple interpretations that provide evidence of curiosity
	• Identify obvious patterns of similarity (i.e., style, subject/theme, function) in works of art/design but are unable to articulate basis for the judgment	• Identify obvious patterns of similarity (i.e., style, subject/theme, function) in works of art and design and can articulate some similarities in ways that show the relationships between the parts and the whole	• Identify obvious and not-so-obvious patterns of similarity (i.e., style, subject/theme, function) in works of art and design and forms of response, and find inventive ways to articulate some similarities that show the relationships between the parts and the whole
	• Cannot recognize obvious differences and similarities between works of art/design, and cannot defend their judgments	• Recognize obvious differences and similarities between works of art/design, defending how similarities and differences relate to history, culture, and human needs	• Recognize both obvious and not-so-obvious differences and similarities between works of art/design, defending how similarities and differences relate to history, culture, and human needs

Preliminary Achievement Level Descriptions for the Visual Arts

In creating and responding to works of art and design, the eighth-grade student shows emerging abilities to make intellectual and visual selections and decisions based on personal values and intent to construct or interpret meaning.

Grade 8

Visual Arts Processes	Eighth-grade students at the basic level in visual arts:	Eighth-grade students at the proficient level in visual arts:	Eighth-grade students at the advanced level in visual arts:
Creating/ Performing	• Operate within a limited definition of context in design-related problems that focus on immediate, real-life situations with prescribed problem-solving approaches.	• Operate within an expanded definition of context in design-related problems that include broader issues of environment, human factors, and social behavior with diverse problem-solving approaches.	• Operate within an expanded definition of context in design-related problems, that incorporates understanding of the relationship between the process of design and the solutions that result from it, using inventive problem-solving approaches.
	• Do not recognize competing priorities or performance criteria in the definition of the problem; address only one aspect of the problem at a time; and cannot recognize principles guiding organization of form, content, or function.	• Recognize competing priorities or performance criteria in the definition of the problem; identify alternative solutions; and recognize principles guiding organization of form, content, or function.	• Recognize competing priorities in the definition of the problem; predict outcomes of solutions that reflect alternative needs of users/audience; and recognize and apply principles guiding the organization of form, content, or function.
	• Exhibit limited technical skill with tools and media with a tendency to prefer one media to another, more from a sense of proficiency with the material or tool rather than because it is the best choice for the communication of the idea.	• Demonstrate increased control of media and tools with a desire to learn specific techniques to gain greater ability to communicate ideas, and make conscious choices that are appropriate to the problem.	• Demonstrate greater control of media and tools, often choosing to specialize and practice to develop expertise, enabling greater facility in the communication of ideas; make conscious choices that are appropriate to the problem; and experiment with less obvious characteristics of the medium.
	• Develop one or two methods for judging ideas in planning or simulation (thumbnail sketches, models, maquettes) before reaching closure on concepts, visual organization, meaning, or production.	• Devise and employ several methods for judging ideas in planning or simulation (thumbnail sketches, models, maquettes) before reaching closure on concepts, visual organization, meaning, or production.	• Devise and employ many methods for judging ideas in planning or simulation, using both actual images (thumbnail sketches, models, maquettes) and mental images while decoding meaning before reaching closure on concepts, visual organization, meaning, or production.
	• Cannot weigh ideas against individually determined or group-determined criteria in the creation of works of art/design.	• Weigh ideas against individually determined or group-determined criteria in the creation of works of art/design.	• Weigh ideas against individually determined or group-determined criteria in the creation of works of art and design, reinterpreting and extending group-shared criteria.
	• Find, select, and integrate information from a few sources, precluding much extension or elaboration of ideas.	• Find, select, and integrate information from a variety of sources, enabling some extension and elaboration of ideas and selection of methods and processes from several approaches to solving problems.	• Find, select, and integrate information from a wider variety of sources, enabling greater extension and elaboration of ideas and selection of methods and processes from a variety of approaches to solving problems; facilitate understanding of the relationship of these sources to the generation of ideas, alternatives, and various problem-solving approaches.

Preliminary Achievement Level Descriptions for the Visual Arts

Grade 8 (continued)

Visual Arts Processes	Eighth-grade students at the basic level in visual arts:	Eighth-grade students at the proficient level in visual arts:	Eighth-grade students at the advanced level in visual arts:
Creating/ Performing	• Unable to identify personal strengths and weaknesses and within process reviews, provide limited positive and realistic evaluation of work	• Identify personal strengths and weaknesses, selecting and discussing own work, and within process reviews, identify and comment on works of varying quality, demonstrating some ability to reflect criteria and insights	• Identify and analyze personal strengths and weaknesses, selecting, justifying, and discussing own work within process reviews, identify and compare works of varying quality with insight, demonstrate high-level ability to discuss the relationship of these works to personal creative and technical development
	• Inappropriately use visual and verbal vocabulary of form and principles of organization as a way to construct meaning	• Appropriately use visual and verbal vocabulary of form and principles of visual organization, to make inferences and construct meaning	• Appropriately and articulately use the visual and verbal vocabulary of form and principles of visual organization to make inferences and construct meaning
Responding	• Respond to questions of art/design through literal discussion, debate, writing, and visual analysis, confining inferences made to obvious physical characteristics	• Respond to questions of art/design through literal and metaphorically expanded discussion, supported debate, expository writing, and visual analysis, making inferences on the obvious and not-so-obvious physical as well as some abstract characteristics	• Respond to questions about art/design through extended and metaphorically embellished discussion, supported debate, expository writing, and visual analysis, making inferences on the obvious and not-so-obvious physical and many abstract characteristics, revealing a philosophical position
	• Cannot apply criteria to interpretation of works of art/design, but can recognize one or two obvious connecting patterns, shared concepts, and inferences or connections among works of art and other types of experience or ideas	• Apply criteria to the interpretation of works of art/design, and can recognize most obvious connecting patterns, shared concepts, and inferences or connections among works of art and other types of experience or ideas	• Apply criteria to the interpretation of works of art/design, and search for and recognize obvious and subtle connecting patterns, shared concepts, and inferences or connections among works of art and other types of experience or ideas
	• Do not judge or defend the various dimensions of context in which art and design are created and interpreted	• Judge the various dimensions of context in which art and design are created and interpreted	• Judge and defend the various dimensions of context in which art and design are created and interpreted
	• Identify literal ways in which works of art reflect and influence the way people perceive experiences in their lives and how people's experiences influence the development of specific works	• Identify and describe literal ways in which works of art reflect and influence the way people perceive experiences in their lives and how people's experiences influence the development of specific works	• Identify and describe literal and abstract ways in which works of art reflect and influence the way people perceive experiences in their lives and how people's experiences influence the development of specific works

Preliminary Achievement Level Descriptions for the Visual Arts

Grade 12

Visual Arts Processes	Twelfth-grade students at the basic level in visual arts:	Twelfth-grade students at the proficient level in visual arts:	Twelfth-grade students at the advanced level in visual arts:
Creating/ Performing	• Recognize one or two predictable approaches to the organization of form, theories of meaning, and dimensions of context	• Recognize and analyze several different predictable and inventive approaches to the organization of form, theories of meaning, and dimensions of context	• Recognize, analyze, and synthesize many different inventive approaches to the organization of form, theories of meaning, and dimensions of context and understand how they impact the content of the work
	• Generate a single solution to a problem that indicates an existing solution and shows little understanding of context, audience, and performance criteria	• Generate several solutions to a problem, some of which depart from known solutions, and show an emerging understanding of context, audience, and performance criteria	• Generate many solutions to a problem, most of which depart from known solutions, and show a high degree of originality and sensitivity to context, performance criteria, and theoretical frameworks of design
	• Generate one or two alternatives with little recognition of personal, conceptual, and critical development across an accumulated body of work	• Generate several alternatives while recognizing personal, conceptual, and critical development across an accumulated body of work	• Generate multiple alternatives with a high level of recognition of personal, conceptual, and critical development across an accumulated body of work
	• Use media, tools, and technical processes with some evidence of focused selection and personalization, control in communicating meaning, and testing of limits, and work against the medium without understanding its limits and capacity	• Use media, tools, and technical processes with greater evidence of focused selection, personalization, control in communicating meaning, and testing of limits, work with the medium understanding its capacity and limits	• Use media, tools, and technical processes with competence and considerable interest in selection, personalization, control in communicating meaning, and testing of limits, and work and experiment with the medium's more subtle aspects, inventing new limits and capacities
	• Respond to a few simple components of challenging problems, define superficial physical dimensions of the problem, proceeding haphazardly through the problem-solving process, are unable to assess the impact of process on solutions	• Respond to some complex components of challenging problems, define most physical and some abstract dimensions of the problem, proceeding consecutively through a linear problem-solving process but not extending or elaborating upon it, and can assess the impact of process on the solution	• Respond to multiple complex components of challenging problems, define most physical and abstract dimensions of the problem, proceeding intentionally through a several problem-solving process, extending and elaborating upon it, and use analogies and abstract principles to understand and assess the impact of process on the solution
	• Make limited use of simulation techniques that could be used to predict the outcome of possible solutions	• Develop some use of simulation techniques and predict the outcome of some possible solutions	• Develop a variety of simulation techniques, determine appropriateness for specific problems, and predict the outcome of most simulated solutions

Preliminary Achievement Level Descriptions for the Visual Arts

Grade 12 (continued)

Visual Arts Processes	Twelfth-grade students at the basic level in visual arts:	Twelfth-grade students at the proficient level in visual arts:	Twelfth-grade students at the advanced level in visual arts:
Creating/ Performing	• Develop design solutions that respond to a partial list of performance criteria but unable to weigh criteria or resolve competing demands within the same problem	• Develop design solutions that respond to a broad range of performance criteria, weigh criteria or resolve competing demands within the same problem	• Respond to a full range of performance criteria, define problems in differing ways and are likely to redefine the problem in terms of specific orientation, context, or indepth focus that meets students' need for personal growth, and weigh criteria and articulate reasons for weighting certain aspects of the problem more heavily than others
	• Recognize one or two personal strengths and weaknesses in creating and responding but unable to select and discuss own work or identify works of varying quality related to the progression of personal creative development	• Recognize some personal strengths and weaknesses in creating and responding, and select and discuss own work, identifying works of varying quality related to the progression of personal creative development	• Recognize most personal strengths and weaknesses in creating and responding, and select, identify, and justify works of varying quality through the insightful and focused analysis of the relationship of these works to progression of personal creative development
Responding	• Do not refer to the visual and verbal vocabulary of form and principles of visual organization in the construction of meaning, recognize obvious literal relationships of ideology, theory, and context to the formal principles	• Refer to the visual and verbal vocabulary of form and principles of visual organization in the construction of meaning, recognize obvious literal and abstract relationships of ideology, theory, and context to the formal principles	• Refer to and integrate the visual and verbal vocabulary of form and principles of visual organization in the construction of meaning, and recognize and articulate abstract and subtle relationships of ideology, theory, and context to the formal principles
	• Understand and manage simple, obvious relationships between context and the creation and interpretation of works of art/design	• Understand and manage simple, not so obvious and abstract relationships between context and the creation and interpretation of works of art/design	• Understand and manage abstract, complex, and subtle relationships between context and the creation and interpretation of works of art/design
	• Develop predictable and common theoretical constructs and methods for decision making among competing priorities or opinions	• Develop predictable and inventive theoretical constructs and methods for decision making among competing priorities or opinions	• Develop inventive and unusual theoretical constructs and methods for decision making among competing priorities or opinions
	• Place singular and obvious personal comments within an elementary critical process, with little engagement in criticism by explaining meaning, identifying, describing, recognizing critical models, and forming belief systems	• Place varied and thoughtful personal comments within a compound critical process, with conscious engagement in criticism by explaining meaning, identifying, describing, recognizing critical models, and forming belief systems	• Place multiple and discerning personal comments within a complex critical process, with perceptive engagement in criticism by explaining meaning, identifying, describing, recognizing critical models and forming belief systems
	• Do not identify where design solutions function less well, and show modest ability to transfer learning from one problem to another	• Identify where design solutions function less well, and transfer learning from one problem to another	• Identify and articulate where design solutions function less well, make adjustments in own problem solving process, and transfer learning from one problem to another

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The Content Outlines

The Content Outlines for the disciplines of dance, music, theatre, and visual arts are based on the work of the NAEP Planning Committee and on the National Content Standards in each of the arts disciplines. The Content Standards in dance, music, theatre, and the visual arts were developed by professionals in those disciplines who are members of the National Consortium of Arts Organizations. The consortium was funded to develop content standards in the arts by the U.S. Department of Education, the National Endowment for the Arts, and the National Endowment for the Humanities.

The connection between the work of the National Standards task forces and the work of the NAEP Planning Committee is a strong one. Through each phase of the NAEP project, the planning committee in each arts discipline based its assessment discussions on the concurrent work of the National Standards task force in that discipline.

For the purposes of assessment, the NAEP Planning Committee, comprising specialists in dance, music, theatre, and the visual arts, identified major categories in which the content of the arts could be organized. Thus, in assessing what students know and are able to do in each of the arts, the content was formulated around the processes of creating, performing, and responding.

In developing standards in the arts, the National Content Standards task forces initially organized their work around the processes of creating and performing, perceiving and analyzing, knowing historical and social contexts, and understanding the nature and the meaning of each of the arts. Though these categories are not specifically delineated in the final document, they can be used to approach and understand the work of each discipline.

In the Content Outlines, the NAEP Planning Committee content categories appear in boldface Roman Numerals I, II, or III followed by each discipline group's assessment recommendation, which is labeled in boldface capital letters. The Achievement Standards from the proposed National Standards for Arts Education that delineate the content to be assessed in that discipline are cited. For reference purposes, the Achievement Standards number and letter from the proposed voluntary National Standards for Arts Education are noted in parentheses at the end of each statement.

In unfolding the standards for the purposes of assessment, it was sometimes necessary for the NAEP Planning Committee to modify the wording (but not the intent) of an achievement standard to provide the level of detail needed by assessment developers. These modifications occur in italics to indicate the changes made for assessment purposes. At the 12th-grade level, reframing the standards in this way also made them more inclusive and therefore more appropriate in the assessment of general students. Asterisks are used in music and theatre to indicate the standards that are particularly useful for measurement of the student who has had less than 2 years of specific arts instruction at the high school level.

At grade 12, following the pattern of the National Standards, the standards designated as proficient are abbreviated with "Pro," and advanced standards are abbreviated with "Adv." Both are followed by the number and letter of the standard being addressed, as in grades 4 and 8.

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Not all of the proposed National Standards for Arts Education are included in the Content Outlines. Some standards cannot be appropriately evaluated in a large-scale assessment and are more appropriately addressed in State level, district level, or classroom-based assessments.

In some assessment examples in the Content Outline, the music group cited the six levels of difficulty as defined in the music glossary in the National Standards for Arts Education. These levels were adapted for use in the standards with permission from *NYSSMA Manual*, Edition XXIII, published by the New York State School Music Association, 1991.

The following general comments made by the visual arts group of the NAEP Planning Committee reflect circumstances that called for changes necessary to meet the demands of the assessment.

1. In the National Standards, the term "design" refers to "composition," whereas in the NAEP arts assessment framework and specifications the term "design" refers to the disciplines of architecture, interior design, industrial design, and graphic design, all of which are included in the NAEP visual arts assessment. Therefore, the NAEP visual arts group replaced the word "design" with "composition."

2. The NAEP arts assessment Content Outline deals with cognitive skills implied but not specified in the standards. Specifically mentioned are areas related to visual thinking, the construction of meaning, and representation.

3. The NAEP visual arts group's rewording of the National Standards clearly delineates content that is about "syntax" (organization of visual elements) from content that is about "semantics" (selection of subject matter) so that these two aspects of content can be considered separately. The standards combine these two aspects of content in a single statement.

4. The NAEP arts assessment framework and specifications use the word "form," rather than "image," to include more spatial and temporal considerations. Where there are references to "visual" characteristics, the NAEP visual arts group added "spatial and temporal" to include three-dimensional art and time-based media.

5. The NAEP visual arts group was more specific in its use of terminology to provide information to the assessment development contractor. For example, when the standards refer to "characteristics," the group added words such as "characteristics of materials" or "formal and symbolic characteristics" to make clear the intended meaning.

6. The NAEP visual arts group felt it necessary to elaborate on issues related to application of the arts to daily life and on criticism. Because the standards did not address these issues explicitly, the group augmented the Content Outline to provide a focus for assessment.

7. The standards use "art forms" and "arts disciplines" to refer to the same concept. The NAEP visual arts group standardized that concept under the term "arts disciplines" or "other arts," reserving "visual art forms" in cases where there is a need to distinguish painting from printmaking, for example, in the exercise design.

Dance Content Outline

Dance, Grade 4

I. Creating

A. Invent Solutions to Movement Problems, Generating and Selecting From Alternatives (A movement problem is a task that requires effort, thought, and practice to solve.)

1. *Given a movement problem that requires an original response, devise and test out two to three movement solutions;* students choose their favorite solution and discuss the reasons for that choice (4a).

B. Follow Improvisational and Compositional Structures

1. Create *an original dance of at least 30 seconds* with a beginning, middle, and end *expressing* the student's own idea (2a, 2b).

2. Create an *original* dance phrase *of 20 seconds*, repeat *the phrase accurately*, and vary it (making changes in the time, space, and/or force or energy) (2d).

C. Collaborate To Achieve Solutions

1. *Create and perform an original dance of at least 30 seconds* with a partner, *expressing an idea agreed upon by the partner* (2e).

II. Performing

A. Accurately Recall and Reproduce Movement

1. *Given verbal direction*, demonstrate the nonlocomotor movements of bend, stretch, twist, and swing (Nonlocomotor movements are done in place) (1a). *Given a live demonstration, perform a combination of these movements.*

2. *Given verbal direction*, demonstrate eight basic locomotor movements (walk, run, hop, jump, leap, gallop, slide, skip) traveling forward, backward, sideward, diagonally, and turning (locomotor movements travel from one place to another) (1b). *Given a live demonstration, perform a combination of these movements.*

3. *Given verbal direction*, demonstrate movements in straight and curved pathways (1c).

4. *Given verbal direction and changes in rhythmic accompaniment (e.g., drumbeat tempo changes), demonstrate changes in movement that respond to* changes in tempo (1f).

B. Demonstrate Physical Technique (Physical technique is defined as skills that allow the dancer to move with appropriate skeletal alignment, body part articulation, strength, flexibility, balance, and coordination in locomotor and nonlocomotor movements.)

1. *Given verbal directions to move through space as part of a large group,* demonstrate the ability to define and maintain personal space, *distance from others, and spatial arrangement (form)* (1d).

2. *While following the movements of a facilitator,* demonstrate *physical technique,* concentration, and focus *while* performing movement skills *in a group* (1g).

3. *Given verbal direction,* demonstrate the following partner skills: copying, leading and following, mirroring (2f).

C. Communicate Through Movement (Expression)

1. With competence and confidence, *perform* their own dances *for* peers and discuss their meanings (3e).

2. With competence and confidence, *perform for peers* folk dances from various cultures, *learned previously through demonstrations by a facilitator* (5a).

III. Responding

A. Identify Compositional Elements and Notice Details

1. *After viewing a brief movement study,* describe the *movements* (e.g., skip, gallop) and the movement elements (such as levels and directions) *and suggest ideas being communicated in the study* (1b).

B. Identify Contexts (Stylistic, Cultural, Social, Historical) of Dance

1. *After viewing three dances from* particular specific cultures and/or time periods (such as Colonial America), *describe the cultural and/or historical contexts of each dance* (5e).

C. Make Informed Critical Observations About the Dance's and Dancer's Technical and Artistic Components

1. Observe and discuss *how dancers* differ from *others who move (such as athletes, pedestrians)* (3a).

2. Take an active role in a discussion *of a dance, offering personal reactions and interpretations* (3b).

3. Observe two dances and discuss how they are similar and different in terms of one element of dance (such as space, shapes, levels, pathways) (1b).

Dance, Grade 8

I. Creating

A. Invent Solutions to Movement Challenges, Generating and Selecting From Alternatives

1. Create a warmup exercise and explain how that exercise prepares the body and mind for expressive purposes (0c).

B. Follow Improvisational and Compositional Structures

1. *Given verbal direction,* demonstrate *in movement* the principles of contrast and transition (2a).

2. *Given verbal direction,* demonstrate movements *that exemplify choreographic processes such as* reordering (2b).

3. *Given verbal direction,* demonstrate *movements in the following* forms of AB, ABA, canon, call and response, and narrative (2c).

C. Collaborate To Achieve Solutions

1. Demonstrate the following partner skills in a visually interesting way: creating and complementary shapes, taking and supporting weight (2e).

2. Demonstrate the ability to work cooperatively in a *group of three or four* during the choreographic process (2d).

II. Performing

A. Accurately Recall and Reproduce Movement

1. Memorize and reproduce *dance sequences that are at least 32 counts in length* (1g).

2. *Given the prompt of a rhythmic pattern drumbeat, reproduce* that rhythmic pattern in movement (1d).

3. *Given the prompt of a* spatial pattern *drawn on paper, reproduce that pattern by traveling through space* (1e).

4. *Given verbal prompts, demonstrate two previously learned dances, each at least 32 counts in length, representing two different styles, including* basic dance steps, *body* positions, and *spatial* patterns in demonstration (1b|5b|5a).

B. Demonstrate Physical Technique

1. *Given verbal prompts,* demonstrate *through movement sustained, percussive, and vibratory* qualities (1e).

2. *While following the demonstrated movements of a facilitator,* demonstrate the skills of alignment, balance, articulation of isolated body parts, weight shift, elevation and landing, fall, and recovery (1a).

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C. Communicate Through Movement (Expression)

1. Create a dance *of at least 32 counts* that successfully communicates a topic of personal significance (3d).

III. Responding

A. Identify Compositional Elements and Notice Details

1. *After viewing a dance,* describe the *movements* and movement elements using appropriate dance vocabulary (i.e., level, direction) (1b).

B. Identify Contexts (Stylistic, Cultural, Social, Historical) of Dance

1. Describe the role of dance in two different cultures and/or time periods (5d).

C. Make Informed Critical Observations About the Dance's and Dancer's Technical and Artistic Components

1. *After observing a dance,* discuss *personal* opinions about *both the choreography and the performers* (1b).

2. Identify *and use* criteria for evaluating dance (such as skill of performers, originality, visual and/or emotional impact, variety, and contrast) (1d).

3. Compare and contrast two dance compositions in terms of space (such as shape and pathways), time (such as rhythm and tempo), and force/energy (such as movement qualities) (1e).

Dance, Grade 12

Proficient and Advanced

* Denotes expectations appropriate for the general 12th-grade student.

The Standards Dance Task Force has identified both "proficient" and "advanced" levels of achievement for grades 9–12 to address the level of attainment for a student who has received instruction in the skills and/or knowledge of dance for 1 to 2 years beyond grade 8 and the level of attainment for a student who has received instruction for 3 to 4 years beyond grade 8.

I. Creating

A. Invent Solutions to Movement Challenges, Generating and Selecting From Alternatives

*1. Create and perform *a dance that includes two or more dynamic qualities (such as percussive) and expresses personal meaning* (Pro–1d).

*2. Use improvisation to generate movement for choreography (Pro–2a).

3. *Create a dance, then* manipulate *it by applying a different form, describing how the meaning of the dance was changed* (Adv–2e).

B. Follow Improvisational and Compositional Structures

1. *Create a movement sequence that illustrates one of the following* structures or forms: theme and variation, rondo, or round (Pro–2b).

2. Create a dance *of at least 1 minute, describing* the reasons for the *choreographic* decisions (Pro–1a).

*3. *Observe a dance on video, describe the choreographic style, then create a dance of at least 1 minute in the style of the choreography observed.*

C. Collaborate To Achieve Solutions

1. *Working in groups of three or four, choreograph a dance of at least 32 counts, then describe* the choreographic principles, processes, and structures used (Pro–2c).

2. *Working with a partner,* choreograph *and perform* a duet *of at least 64 counts discussing the use of* choreographic principles, processes, and structures (Pro–2c).

II. Performing

A. Accurately Recall and Reproduce Movement

*1. *After learning 32 counts of a dance taught by a facilitator, accurately recall and reproduce the movements and rhythmic patterns* (Pro–1f).

2. *After learning two dances of different styles, accurately recall and reproduce each dance.*

B. Demonstrate Physical Technique

*1. *After learning 32 counts of a dance demonstrated by a facilitator,* demonstrate appropriate skeletal alignment, bodypart articulation, strength, flexibility, agility, and coordination in locomotor and nonlocomotor movement (Pro–1a).

2. *After learning a 64-count dance,* perform *the dance* with artistic expression, demonstrating clarity, musicality, and stylistic nuance (Adv–1b).

C. Communicate Through Movement (Expression)

*1. Create a dance *of at least 32 counts* that communicates a contemporary social theme (such as isolation, poverty, relationships, the environment) (Pro–3c).

2. *Create a dance of at least 32 counts that conveys a contemporary social theme, vary the choreography so that it expresses a different theme, and discuss each idea and the ways it was expressed.*

III. Responding

A. Identify Compositional Elements and Notice Details

*1. *After observing a dance*, answer questions about how *the choreographer's* choices communicate ideas (Pro–3a).

2. After observing a dance on video, identify the choreographer's use of structure or form (i.e., theme and variation, rondo, round, canon call and response, narrative) (Pro–2b).

3. *After observing two different dances, compare how* the choreographers manipulates movement and movement *elements to express ideas* (Adv–2e).

B. Identify Contexts (Stylistic, Cultural, Social, Historical) of the Dance

*1. *After observing* a classical dance form (such as ballet) discuss the traditions and technique (Pro–5b).

2. Analyze how dance and dancers are portrayed in contemporary American media (Pro–5d).

3. Compare and contrast the role and significance of dance in two different social/historical/cultural/political contexts (*such as dance used for political devices in Communist China compared with dance used in Native American ceremonies*) (Adv–5f).

C. Make Informed Critical Observations About the Dance's and Dancer's Technical and Artistic Components

1. Establish aesthetic criteria and apply them in evaluating own work and that of others (Pro–4b).

*2. Describe similarities and differences between two contemporary theatrical dances (Pro–5a).

3. Analyze issues of ethnicity, gender, social/economic class, age and/or physical condition in relation to dance (*what are the stereotypes in dance in reference to these issues? How does dance reflect such contemporary issues? etc.*) (Adv–5f).

4. Examine ways that dance creates and conveys meaning by considering the dance from a variety of perspectives (*such as the dance critic, the audience, the choreographer, the performer*) (Adv–3d).

Music Content Outline

Music, Grade 4

I. Creating

A. Compose

1. Create music to accompany readings or dramatizations, *manipulating dimensions such as the variety of sounds, tempo, loudness, and mood of a piece to enhance or match the readings or dramatizations and describing and explaining the choices made* (1a).

2. Create short songs and instrumental pieces *of 4 to 8 measures in length* within specified guidelines (e.g., a particular style, form *[call and response, ostinato, aba]*, instrumentation, compositional technique, *tonality [major, minor, pentatonic], meter [duple, triple]*) (1b).

3. Use a variety of sound sources *(e.g., classroom instruments, electronic instruments, body sounds)* when composing (1c).

B. Evaluate Own Composition

1. *Use* criteria *based on knowledge of the elements and style of music* for *comparing*, evaluating, *and revising* compositions (7a).

2. Explain, using appropriate music terminology *(e.g., describing dimensions such as tempo, text, instrumentation)*, personal preferences *(likes and dislikes)* for specific musical works or styles (7b).

C. Improvise

1. Improvise "answers" in the same style to given rhythmic and melodic phrases *from 2 to 4 measures long* (3a).

2. Improvise simple rhythmic and melodic ostinato accompaniments (3b).

3. Improvise simple rhythmic variations and simple melodic embellishments on familiar melodies (3c).

4. Improvise short songs and instrumental pieces, using a variety of sound sources, including traditional sounds (e.g., voices, instruments); nontraditional sounds available in the classroom (e.g., paper tearing, pencil tapping); body sounds (e.g., hands clapping, fingers snapping); and sounds produced by electronic means (e.g., personal computers and basic MIDI devices, including keyboards, sequencers, synthesizers, and drum machines) (3d).

II. Performing

A. Sing: Competence and Expressiveness

1. Sing independently *(as a soloist singing familiar songs)*, on pitch and in rhythm, with appropriate timbre, diction, and posture and maintain a steady tempo (1a).

2. Sing expressively *(as a soloist singing familiar songs)* with appropriate dynamics, phrasing, and interpretation (1b).

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3. Sing *familiar songs* from memory (1e).

4. Sing ostinatos, partner songs, and rounds *along with an ensemble on videotape that includes all parts* (1d).

5. Sing in groups *along with a videotape that includes the conductor,* blending vocal timbres, matching dynamic levels, and responding to the cues of the conductor (1e).

B. Sight Singing (Read Unfamiliar Pieces From Notation)

1. Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 *time signatures* (3a).

2. *Sing at sight* simple pitch notation in the treble clef in major keys *(range of no more than an octave, primarily stepwise movement, no more than 4 measures)* (3b).

C. Evaluate and Improve Own Singing

1. *Use criteria based on knowledge of the elements and style of music* for evaluating *and suggesting improvements in* performance (7a).

2. Explain, using appropriate music terminology, personal preferences *(likes and dislikes)* for specific musical works or styles (7b).

D. Play Instruments: Competence and Expressiveness

1. Perform *familiar music as a soloist* expressively (2e) on pitch, in rhythm, with appropriate dynamics and timbre, and maintain a steady tempo (2a).

2. Perform *(in an ensemble or as a soloist)* easy rhythmic, melodic, and chordal patterns accurately and independently on rhythmic, melodic, and harmonic classroom instruments, *either using own instrument or selecting an instrument from among those provided. The piece should be no more than 16 measures, with harmony limited to I and V chords and melody limited to range of an octave and stepwise movement* (2b).

3. Echo short *(2–4 measure)* rhythmic and melodic patterns (2d).

4. Perform in groups *along with a videotape that includes the conductor,* blending instrumental timbres, matching dynamic levels, and responding to the cues of the conductor (2e).

5. Perform independent instrumental parts while other students play *2–3* contrasting parts *on a videotape that includes a conductor* (2f).

E. Sight Reading (Play an Unfamiliar Piece From Notation)

1. *Play from notation* whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 time signatures (3a).

2. *Play from notation* easy rhythmic, melodic, and chordal patterns on rhythmic, melodic, and harmonic classroom instruments (2b).

F. Evaluate Own Playing

1. Use criteria *based on knowledge of the elements and style of music* for evaluating *and suggesting improvements in* performances (7a).

2. Explain, using appropriate music terminology, personal preferences *(likes and dislikes)* for specific musical works or styles (7b).

III. Responding

A. Describe, Analyze, Compare, and Contrast

1. Identify simple music forms *(e.g., AB, call and response)* presented aurally (6a).

2. Demonstrate perceptual skills by moving, answering questions about, and describing aural examples of various styles of music representing diverse cultures (6b).

3. Use appropriate terminology to explain music, music notation, music instruments and voices, and music performances (6c).

4. Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as male and female voices (6d).

5. Respond through purposeful movement to selected prominent music characteristics or to specific music events while listening to music (6e).

B. Use Notation (Connect What Is Seen With What Is Heard)

1. Read whole, half, dotted half, quarter, and eighth notes and rests in 2/4, 3/4, and 4/4 time signatures (5a).

2. Read simple pitch notation in the treble clef in major keys (5b).

3. Identify symbols and traditional terms referring to dynamics *(e.g., piano, forte, crescendo, diminuendo)*, tempo *(e.g., presto, ritard, accelerando)*, and articulation *(e.g., staccato, legato, marcato, accent)* (5c).

4. Use standard symbols to notate meter *(2/4, 3/4, and 4/4 time signatures)*, rhythm *(whole, half, dotted half, quarter, and eighth notes)*, pitch *(notes in treble clef)*, and dynamics *(p, f, < [crescendo], > [diminuendo])* in simple patterns (5d).

C. Evaluate Performances and Recommend Improvements

1. Use criteria *based on knowledge of musical elements and style* for evaluating performances (7a).

D. Evaluate Works

1. *Use* criteria *based on knowledge of musical elements and style* for evaluating compositions (7a).

2. Explain, using appropriate music terminology *(e.g., describing dimensions such as tempo, text, instrumentation)*, personal preferences *(likes and dislikes)* for specific musical works or styles (7b).

E. Place Works Within Cultural and Historical Context

1. Identify, by genre or style, aural examples of music from various historical periods and cultures (9a).

2. Describe in simple terms how elements of music are used in music examples from various cultures of the world (9b).

3. Identify diverse uses of music in daily experiences and describe characteristics that make certain music suitable for each use (9c).

4. Identify and describe the roles of musicians in various music settings and cultures (9d).

Music, Grade 8

I. Creating

A. Compose

1. Compose short pieces *(8 to 12 measures)* within specified guidelines *(e.g., ABA form, limited range, and simple rhythms)*, demonstrating how the elements of music are used to achieve unity, variety, tension/release, and balance (4a).

2. Arrange simple pieces *(limit 12 measures)* for voices or instruments other than those for which the pieces were written *(e.g., create guitar accompaniment for folk song)* (4b).

3. Use a variety of traditional and nontraditional *(e.g., classroom instruments, body sounds, found sounds)* sound sources and electronic media *(synthesizer, sequencer)* when composing and arranging (4c).

B. Evaluate Own Composition

1. Evaluate the quality *(use of elements to create unity, variety, tension/release, and balance)* and effectiveness *(expressive impact)* of own and others' compositions and arrangements by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (7b).

C. Notate Personal Musical Ideas

1. Use standard notation to record their musical ideas and the musical ideas of others (5d).

D. Improvise

1. Improvise simple harmonic accompaniments (3a).

2. Improvise melodic embellishments and simple rhythmic and melodic variations on given pentatonic melodies and melodies in major keys (3b).

3. Improvise short melodies *(at least 12 measures)*, unaccompanied and over a given rhythmic accompaniment, each in a consistent style *(e.g., classical, blues, folk, gospel)*, meter *(e.g., duple, triple)*, and tonality *(e.g., major, pentatonic)* (3c).

E. Evaluate Own Improvisation

1. Evaluate the quality and effectiveness *(expressive impact)* of their own and others' improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (7b).

II. Performing

A. Sing: Competence and Expressiveness

1. Sing *familiar songs* accurately *(pitches, rhythms, expression)* and with good *(consistent)* breath control throughout their singing ranges, alone and in small and large ensembles (1a).

2. Sing *familiar songs* with expression appropriate for the work being performed (1c).

3. Sing music written in two and three parts *(e.g., learn part through rote imitation and reading notation, then sing one part with a videotape of complete ensemble performance, including student's part, led by visible conductor)* (1d).

B. Sight Singing (Read Unfamiliar Pieces From Notation)

1. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve time signatures (5a).

2. Read at sight simple melodies *(melodies appropriate to student's vocal range, no longer than 8 measures, mostly stepwise movement and rhythms specified above; sung using syllables, numbers, letters, or nonsense syllables)* in *clef of student's choice* (5b).

3. Students who participate in a choral ensemble or class, sight-read, accurately and expressively, music with a level of difficulty of 2 (to be defined according to the piece selected for task) on a scale of 1 to 6 (5c).

C. Evaluate and Improve Own Singing

1. Evaluate the quality *(technical)* and effectiveness *(expressive impact)* of their own performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (7b).

D. Play Instruments: Competence and Expressiveness

1. Perform on at least one instrument accurately *(technical and expressive)* and independently, alone *(familiar music)* and in small and large ensembles *(e.g., a part learned through rote imitation and reading notation, then sung with a videotape of complete ensemble performance that includes doubling of the student's part, led by a visible conductor)*, with good posture, good playing position, and good breath, bow, or stick control (2a).

2. Play by ear simple melodies *(e.g., folk songs)* on a melodic instrument with simple accompaniments *(e.g., strummed I, IV, V, vi, ii chords)* on a harmonic instrument (2d).

3. Perform music representing diverse genres and cultures, with expression appropriate for the work being performed (2e).

E. Sight Reading (Play an Unfamiliar Piece From Notation)

1. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve time signatures (5a).

2. Read at sight simple melodies *(limited to 8 measures, range determined by instrument, rhythms indicated above)* in the clef *appropriate to the instrument* (5b).

3. Students who participate in instrumental ensemble or class, sight-read, accurately and expressively, music with a level of difficulty of 2 on a scale of 1 to 6 (5e).

F. Evaluate Own Playing

1. Evaluate the quality *(technical)* and effectiveness *(expressive impact)* of their own performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (7b).

III. Responding

A. Describe, Analyze, Compare, and Contrast

1. Describe specific music events in a given aural example, using appropriate terminology (6a).

2. Analyze the uses of elements of music in aural examples representing diverse genres and cultures (6b).

3. Demonstrate knowledge of the basic principles of meter, rhythm, tonality, intervals, chords, and harmonic progressions in their analyses of music (6c).

B. Read Notation (Connect What Is Seen With What Is Heard)

1. Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve time signatures (5a).

2. Identify and define *(while looking at a score)* standard notation symbols for pitch, rhythm, articulation *(accents, legato, staccato, marcato)*, dynamics *(piano, forte, crescendo, diminuendo)*, tempo, and expression *(phrasing)* (5c).

3. Use standard notation to record their musical ideas and the musical ideas of others (5d).

C. Evaluate Performances and Recommend Improvement

1. Evaluate the quality *(technical and expressive)* and effectiveness *(expressive impact)* of their own and others' performances and improvisations by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (7b).

D. Evaluate Works

1. Evaluate the quality *(technical and expressive)* and effectiveness *(expressive impact)* of their own and others' compositions and arrangements by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (7b).

E. Place Works Within Cultural and Historical Context

1. Describe distinguishing characteristics *(relating to instrumentation, texture, rhythmic qualities, melodic lines, form)* of representative music genres and styles from a variety of cultures (9a).

2. Classify by genre and style (and, if applicable, by historical period, composer, and title) a varied body of exemplary (that is, high-quality and characteristic) musical works and explain the characteristics that cause each work to be considered exemplary (9b).

3. Compare the functions music serves, the roles of musicians, and the conditions under which music is typically performed in several cultures of the world (9c).

Music, Grade 12

* Denotes expectations appropriate for the general 12th-grade student.

I. Creating

A. Compose

1. Compose music in several distinct styles *(classical, folk, pop, jazz, rock)*, demonstrating creativity in using the elements of music for expressive effect (Pro–1a) and imagination and technical skill in applying the principles of composition (Adv–1d).

*2. Arrange *simple* pieces *(e.g., piano music, 4-part hymns, duets, trios, quartets)* for voices or instruments other than those for which the pieces were written, in ways that preserve or enhance the expressive effect of the music (Pro–1b).

3. Compose and arrange music for voices and various acoustic and electronic instruments, demonstrating knowledge of the ranges and traditional use of the sound sources (Pro–1c).

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B. Evaluate Own Composition

*1. Apply specific criteria for making informed, critical evaluations of the quality *(technical)* and effectiveness *(expressive impact)* of compositions or arrangements in their personal participation in music (Pro–7a).

*2. Evaluate a composition or arrangement by comparing it to similar or exemplary models (Pro–7b).

3. Evaluate a given musical work in terms of its aesthetic qualities *(e.g., interplay of unity and variety, tension/release, balance, overall expressive impact)* and explain the musical means it uses to evoke feelings and emotions (Adv–7c).

C. Notate Personal Musical Ideas

*1. Use standard notation to record their musical ideas (Grade 3–5d).

D. Improvise

1. Improvise stylistically appropriate harmonizing parts in a variety of styles *(e.g., classical, hymn, folk, pop, jazz, blues, rock)* (Adv–3d).

2. Improvise rhythmic and melodic variations on given pentatonic melodies and melodies in major and minor keys *(e.g., folk songs, standard pop songs, hymn tunes)* (Pro–3b).

*3. Improvise original melodies in a variety of styles *(e.g., classical, folk, pop, jazz, blues, rock)*, over given chord progressions *(progressions typical of the styles)*, each in a consistent style, meter, and tonality (Adv–3e).

E. Evaluate Own Improvisation

1. Apply specific criteria for making informed, critical evaluations of the quality *(technical)* and effectiveness *(expressive impact)* of improvisations in their participation in music (Pro–7a).

2. Evaluate *(e.g., consider questions of unity or variety, consistency, appropriate use of resources)* an improvisation by comparing it to similar or exemplary models (Pro–7b).

II. Performing

A. Singing: Competence and Expressiveness

*1. Sing *familiar* songs performed from memory with expression and technical accuracy (Pro–1a).

2. Sing *(one of the parts in)* music written in four parts (Pro–1b) *and* more than four parts, *with and without accompaniment* (Adv–1e).

3. Demonstrate well-developed ensemble skills *(e.g., balance, intonation, rhythmic unity)* (Pro–1e).

4. Sing in small ensembles with one student on a part (Adv–1f).

B. Sight Singing (Read Unfamiliar Pieces From Notation)

Students who participate in a choral or instrumental ensemble or class:

1. Sight-read, accurately *(correct pitches and rhythms)* and expressively *(e.g., appropriate dynamics, phrasing)*, music with a level of difficulty of 3 on a scale of 1 to 6 (Pro–5b) or 4 on a scale of 1 to 6 (Adv–5e).

2. Interpret nonstandard notation symbols used by some 20th-century composers (Adv–5d).

C. Evaluate and Improve Own Singing

1. Apply specific criteria for making informed, critical evaluations of the quality *(technical)* and effectiveness *(expressive impact)* of performances in their participation in music (Pro–7a).

*2. Evaluate a performance by comparing it to similar or exemplary models (Pro–7b).

3. Evaluate the quality *(technical)* and effectiveness *(expressive impact)* of their own performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (Grade 8–7b).

D. Play Instruments: Competence and Expressiveness

1. *Play* with expression *(e.g., appropriate dynamics, phrasing, rubato)* and technical accuracy a large and varied repertoire of instrumental literature with a level of difficulty of 1 on a scale of 1 to 6 (Pro–2a) or 5 on a scale of 1 to 6 (Adv–2d).

2. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills *(e.g., balance, intonation, rhythmic unity)* (2b).

3. Perform in small ensembles with one student on a part (2c).

E. Sight Reading (Play an Unfamiliar Piece From Notation)

Students who participate in a choral or instrumental ensemble or class:

1. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6 (Pro–5b) or 4 on a scale of 1 to 6 (Adv–5e).

2. Interpret nonstandard notation symbols used by some 20th-century composers (Adv–5d).

F. Evaluate Own Playing

1. Apply specific criteria for making informed, critical evaluations of the quality *(technical)* and effectiveness *(expressive impact)* of performances, compositions, arrangements, and improvisations in their personal participation in music (Pro–7a).

*2. Evaluate a performance by comparing it to similar or exemplary models (Pro–7b).

3. Evaluate the quality *(technical)* and effectiveness *(expressive impact)* of their own performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (Grade 8–7b).

III. Responding

A. Describe, Analyze, Compare, and Contrast

1. Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices (Pro–6a).

2. Demonstrate knowledge of the technical vocabulary of music *(e.g., Italian terms, form, harmony, tempo markings)* (Pro–6b).

3. Identify and explain composition devices and techniques *(e.g., motives, imitation, retrograde, inversion)* used to provide unity, variety, tension, and resolution in a musical work and give examples of other works that make similar uses of these devices and techniques (Pro–6c).

4. Demonstrate the ability to perceive and remember music events by describing in detail significant events *(e.g., elements of form, order of themes or phrases, nature of variations)* occurring in a given aural example (Adv–6d).

5. Compare ways in which musical materials *(e.g., melody, accompaniment, instrumentation, dynamics)* are used in a given example relative to ways in which they are used in other works of the same genre or style (Adv–6e).

6. Analyze and describe uses of the elements in a given musical work that make it unique, interesting, and expressive (Adv–6f).

B. Use Notation (Connect What Is Seen With What Is Heard)

1. Demonstrate the ability to read *(e.g., follow a score while listening)* an instrumental or vocal score of up to four staves by describing how the elements of music are used in the score (Pro–5a) and explaining all transpositions and clefs (Adv–5e).

2. Interpret nonstandard notation symbols used by some 20th-century composers (Adv–5d).

*3. Use standard notation to record the musical ideas of others (Grade 8–5d).

C. Evaluate Performances and Recommend Improvement

1. Apply specific criteria for making informed, critical evaluations of the quality *(technical)* and effectiveness *(expressive impact)* of performances in their personal participation in music (Pro–7a).

*2. Evaluate a performance by comparing it to similar or exemplary models (Pro–7b).

*3. Evaluate the quality *(technical)* and effectiveness *(expressive impact)* of others' performances by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement (Grade 8–7b).

D. Evaluating Works

*1. *Apply* specific criteria for making informed, critical evaluations of the quality *(technical)* and effectiveness *(expressive impact)* of compositions, arrangements, and improvisations in their participation in music (Pro–7a).

*2. Evaluate a composition, arrangement, or improvisation by comparing it to similar or exemplary models (Pro–7b).

*3. Evaluate a given musical work in terms of its aesthetic qualities *(e.g., interplay of unity and variety, tension/release, balance, overall expressive impact)* and explain the musical means it uses to evoke feelings and emotions (Adv–7c).

E. Place Works Within Cultural and Historical Contexts

*1. Compare characteristics of two or more arts within a particular historical period or style and cite examples from various cultures (Pro–8b).

*2. Classify by genre or style, and by historical period or culture, unfamiliar but representative aural examples of music and explain the reasoning behind their classifications (Pro–9a).

*3. Identify sources of American music genres, trace the evolution of those genres, and cite well-known musicians associated with them (Pro–9b).

*4. Identify several *distinct* roles that musicians perform, cite representative individuals who have functioned in each role, and describe their activities and achievements (Pro–9c).

5. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context (Adv–9d).

6. Identify and describe several distinct music genres or styles that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the syntheses of influences (Adv–9e).

Theatre Content Outline

Theatre, Grade 4

I. Creating and Performing

A. Develop Scripts and Scenarios From Adaptations of Storylines or Objects Presented in Groups of Two to Eight

(A scenario is an outline of a story.)

1. Collaborate (*Students contribute suggestions relevant to the improvisation; they listen and accept others' suggestions*) to select interrelated characters, environments, and situations for classroom dramatizations (1a).

2. Describe characters, their relationships, and their environments *in the process of developing the script or scenario* (2a).

3. Improvise dialog to tell stories (1b).

B. Develop Characters in Groups of Two to Eight, Act Out Characters, Their Relationships, and Their Environments

1. Use variations of locomotor and nonlocomotor movement and vocal expression (pitch, tempo, and tone) *in creating* characters (2b).

2. Assume roles, exhibit concentration, and contribute to the action of classroom dramatizations based on personal experience and heritage, imagination, literature, and history (2c).

C. Make Design Choices To Communicate Locale and Mood

(Constructing designs, at this level, means creating an environment by arranging materials for classroom dramatizations. The materials could be a table, chairs, pieces of fabric, etc., or students might use materials to create objects or effects such as using two blocks of wood to sound like a door slamming.)

1. Construct designs *which reflect* environments *that* communicate locale and mood using visual elements (such as space, color, line, texture) and aural aspects using a variety of sound sources (such as making wind noises with the mouth, stamping feet to simulate an army marching) (3a).

2. Collaborate to establish playing spaces for classroom dramatizations and to select and safely organize available materials that suggest scenery, properties, lighting, sound, costumes, and makeup (3b).

D. Direct by Planning Classroom Dramatizations

1. Collaboratively plan improvisations and a way of staging (organizing) classroom dramatizations (1a).

I. Responding

A. Describe and Analyze Artistic Choices in Their Own Dramatic Work

(Students know that they can and should make choices in all aspects of the creating and performing dramatic processes, and that in so doing, they will achieve different effects.)

1. Identify and describe the visual *(see)*, aural *(hear)*, oral *(say)*, and kinetic *(do with our bodies)* elements of classroom dramatizations and dramatic performances (7a).

2. *Describe and provide rationales for* personal choices in creative and performing work (7c).

3. Analyze classroom dramatizations and constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations along with means of improving the collaborative process of planning, playing, and responding (7d).

B. Describe and Compare Various Elements and Effects of Theatre to Dramatic Media (Film and Television)

1. Describe visual, aural, oral, and kinetic elements in theatre and dramatic media *such as film and television* (8a).

2. Compare how ideas *(e.g., sibling rivalry, respect)* and emotions *(e.g., sadness, anger)* are expressed in theatre, film, and television (8b).

C. Place Work in Context (Personal, Social, Historical, Cultural)

(Students explain how context is reflected in and influences theatre, film, and television.)

1. Identify and compare similar characters and situations in dramas from and about various cultures, and discuss how *theatre and dramatic media (film and television)* reflect life (9a).

2. Explain how the wants and needs of characters are similar to and different from *other people they know* (7b).

D. Evaluate Performances as Audience

1. Articulate emotional responses to dramatic performances *and give reasons for those responses* (7e).

2. State a personal preference *for certain* parts of a dramatic performance and provide reasons to support that preference (7e).

3. *Compare whole performances, stating a personal preference for one over another and providing reasons to support that preference* (7e).

Theatre, Grade 8

I. Creating/Performing

A. Develop Scripts and Scenarios From Adaptations of Storylines or Create Original Work

1. Individually and in groups create characters, environments, and actions that create tension and suspense (1a).

2. Refine and record dialog and action (1b).

B. Develop Character Through Script Analysis and the Rehearsal Process

1. Analyze descriptions, dialog, and actions to discover, articulate, and justify character motivation and invent character behaviors based on the observation of interactions, ethical choices, and emotional responses of people (2a).

2. Demonstrate acting skills (such as sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts) to develop characterizations that suggest artistic choices (2b).

3. In an ensemble (working compatibly together in groups of 3 or 4), interact as invented characters (ones created by students) (2c).

C. Make Design Choices To Communicate Locale and Mood and Understand the Use of Technical Theatre Elements

1. Explain the functions and interrelated nature of scenery, properties, lighting, sound, costumes, and makeup in creating an environment appropriate to drama (3a).

2. Analyze improvised and scripted scenes for technical requirements (necessary scenery, properties, special lighting, sound, costumes, and makeup) (3b).

3. Work collaboratively and safely to select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character (3d).

D. Direct by Interpreting Dramatic Texts and Organizing Time and People in Small Groups (2 to 4) in Planning and Rehearsing Improvised and Scripted Scenes

1. Lead small groups in planning design elements and in rehearsing improvised and scripted scenes, demonstrating social and consensus skills (4a).

II. Responding

A. Describe and Analyze Artistic Choices and Construct Meaning

(Students should understand dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.)

1. Articulate and support the meanings constructed from their and others' dramatic performances (7b).

2. Describe and evaluate the perceived effectiveness of students' contributions (as playwrights, actors, designers, and directors) to the collaborative process of developing improvised and scripted scenes (7d).

3. Explain the knowledge, skills, and discipline needed to pursue careers and avocational opportunities in theatre, *film, and television* (8b).

B. Describe and Compare Elements, Styles, Genres, Media, and Dramatic Literature

1. Describe and compare archetypal characters (those types that have emerged from centuries of storytelling, such as the trickster, the villain, the warrior, or the superhero) and situations in dramas from and about various *artistic styles, genres, and historical periods* (8a).

2. *Identify the elements of film (composition, movement, sound, editing).*

C. Place Work in Context (Personal, Social, Historical, and Cultural)

1. Analyze the emotional and social impact of dramatic events in their lives, in the community, and in other cultures (8c).

2. Explain how culture affects the content and production values of dramatic performances (8d).

3. Explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk-taking, sympathy, and empathy apply in theatre and daily life (8e).

D. Evaluate Performances as Audience

1. Use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances *and identify some exemplary artists and works* (7e).

2. Describe and analyze the effect of publicity, study guides, programs, and physical environments on audience response and appreciation of dramatic performances (7a).

3. Describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, and dramatic media (6a).

Theatre, Grade 12

I. Creating and Performing

A. Develop Scripts and Scenarios

1. Construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to an audience (Pro–1a).

2. Write theatre, film, and television scripts that include original characters with unique dialog that motivates action (Adv–1b).

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B. Develop Characters Through an Acting Process

1. Analyze the physical, emotional, and social dimensions of characters found in dramatic texts *and* from various genres and media (Pro–2a).

2. In an ensemble, create and sustain characters who communicate with audiences (Pro–2c).

3. Create consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal theatre productions (Adv–2e).

C. Make Design and Technical Theatre Choices To Communicate Locale and Mood and Understand the Use of Technical Theatre Elements

1. *Sketch designs for a set, lights, costumes, props, or makeup appropriate for a scene or a scenario considering the* cultural and historical perspectives (Pro–3b).

2. Select music and sound effects to convey environments that clearly support the text (Pro–3e).

3. Design coherent stage management, promotional, or business plans *for a production* (Pro–3e).

4. Explain how scientific and technological advances have impacted set, lights, sound, costume design, and implementation for theatre, film, and television productions (Adv–3f).

5. Collaborate with a director to develop unified production concepts (a brief statement, metaphor, or expression of the essential meaning of a play which orders and patterns all parts of the play) that convey the metaphorical nature of the drama for theatre, film, or television productions (Adv–3g).

D. Direct by Interpreting Dramatic Texts and Organizing Time and People in Small Groups (3 to 5) in Planning and Rehearsing Improvised and Scripted Scenes

1. Effectively communicate directorial choices to an ensemble for improvised or scripted scenes (Pro–4c).

2. Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, and television productions *(e.g., set designers, costumers, camera operators)* (Adv–4d).

3. Collaborate with designers and actors to develop aesthetically unified production concepts for theatre, film, or television productions (Adv–4e).

4. *Direct a scene* to achieve production goals (Adv–4f).

II. Responding

A. Describe and Analyze Artistic Choices and Construct Meaning

1. Constructively evaluate personal and others' collaborative efforts and artistic choices in *theatre* productions (Pro–7d).

2. Analyze the effect of personal cultural experiences on own dramatic work (Pro–8d).

3. Articulate and justify personal aesthetic criteria that compare perceived artistic intent with the final aesthetic achievement (Pro–7b).

B. Describe and Compare Elements of Styles, Genre, Media, and Dramatic Literature

1. Compare how similar themes are treated in drama from various cultures and historical periods, illustrate with informal performances, and discuss how theatre can reveal universal concepts (Pro–8a).

C. Place Work in Context (Personal, Social, Historical, and Cultural)

1. Identify and compare the lives, works, and influence of representative theatre artists in various cultures and historical periods (Pro–8b).

2. Identify cultural and historical influences on American theatre (Pro–8c).

3. Analyze the social impact of underrepresented theatre and film artists (e.g., Native American, Hispanic) (Adv–8e).

D. Evaluate Performances as Audience and Critic

1. Analyze and critique parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices (Pro–7c).

2. Analyze and evaluate critical comments about dramatic work, explaining which points are most appropriate to inform further development of the work (Adv–7b).

3. Analyze how dramatic forms, production practices, and theatrical traditions influence contemporary theatre, film, and television productions (Adv–8g).

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Visual Arts Content Outline

Visual Arts, Grade 4

I. Creating

A. Generate Subjects, Themes, Problems, and Ideas for Works of Art and Design in Ways That Reflect Knowledge and Understanding of Values (Personal, Social, Cultural, Historical), Aesthetics, and Context

1. Explore and understand prospective content for works of art *and design, selecting the subject matter, symbols, and ideas that are to be communicated* (3a).

2. Demonstrate awareness that the visual arts and design have both a history and specific relationship to various cultures (1a).

3. Demonstrate *awareness of* how history, culture, the visual arts, *and design* can influence one another in making and studying works of art/*design* (1c).

B. Invent and Use Ways of Generating Visual, Spatial, and Temporal Concepts in Planning Works of Art and Design

1. *Show development of ideas over time.*

2. *Demonstrate knowledge of* the difference between materials, techniques, and processes (1a).

3. *Show familiarity with and ability to* use different media, techniques, and processes to communicate ideas, experiences, and stories (1c).

4. Demonstrate *knowledge of* the differences among visual characteristics and purposes of art to convey ideas (2a).

5. *Plan compositions using specific placement or organization of elements, symbols, and images that communicate the intended meaning or function.*

6. *Provide reasons for specific selections and explain means for giving visual form to content expressed in words and other forms of communication.*

C. Select and Use Form, Media, Techniques, and Processes To Achieve Goodness of Fit With the Intended Meaning or Function of Works of Art and Design

1. *Demonstrate ability to* use art *and design* materials and tools in a safe and responsible manner (1d).

2. *Select and use basic media, techniques, and processes with qualities and characteristics that communicate specific ideas.*

3. *Use different art and design materials in ways that result in the purposeful use of form (lines, shapes, colors, textures, space, etc.).*

4. Create *compositions using specific placement or organization of elements, symbols, and images.*

D. Experiment With Ideas (Sketches, Models, Etc.) Before Final Execution as a Method of Evaluation

1. *Attempt multiple solutions to compositional and expressive problems.*

2. *Analyze* how different *compositional and* expressive features cause different responses (2b).

3. *Simulate, assess, and select prospective ideas (sketches, models, etc.) for development of final works of art and design* (3a).

E. Create a Product That Reflects Ongoing Thoughts, Actions, and New Directions

1. Use different media, techniques, and processes to communicate ideas, experiences, and stories (1c).

2. *Discuss* how different materials, techniques, and processes cause different responses (1b).

F. Reflect Upon and Evaluate Their Own Works of Art and Design (i.e., Students Judge the Relationship Between Process and Product; the Redefinition of Current Ideas or Problems; and the Definition of New Ideas, Problems, and Personal Directions)

1. *Evaluate final compositions for use of compositional and expressive features.*

2. *Demonstrate knowledge* of the various purposes *and reasons* for works of art *and design based on people's experiences (cultural backgrounds, human needs, etc.)* (5a & 5b).

3. *Propose how works in the visual arts and design affect the way people perceive their experiences.*

II. Responding

A. Describe Works of Art and Design in Ways That Show Knowledge of Form, Aesthetics, and Context (Personal, Social, Cultural, Historical)

1. *Identify characteristics of materials and visual, spatial, and temporal structures in their works and the works of others.*

2. *Provide reasons for an artist's or designer's specific selections of content and the communication role of visual, spatial, and temporal form in specific works of art and design.*

3. Identify specific works of art as belonging to particular cultures, times, and places (4b).

4. Describe *and compare* how people's experiences *(cultural backgrounds, human needs, etc.)* influence the development of specific art works *that differ visually, spatially, temporally, and functionally* (5b).

B. Analyze and Interpret Works of Art and Design for Relationships Between Form and Context, Form and Meaning or Function, and the Work of Critics, Historians, Aestheticians, and Artists/Designers

1. *Analyze and interpret* how history, culture, *personal experiences,* and the visual arts *and design* can influence one another in making and studying works of art/*design* (4c).

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2. *Demonstrate knowledge* of various purposes and reasons for works of visual art *and design based on* people's experiences *(cultural backgrounds, human needs, etc.)* (5a & 5b).

3. *Analyze and interpret* similarities and differences between characteristics of the visual arts *and design* and other arts disciplines (6a).

4. *Interpret the ways other artists/designers use subject matter, symbols, and ideas and speculate on their influences on students' own work and the work of others.*

5. *Analyze how factors of time and place (such as climate, resources, ideas, and technology) influence the visual characteristics that give meaning to a work of art and design.*

6. *Analyze a variety of purposes for creating works of art and design.*

C. Articulate Judgments About Works of Art and Design That Reflect Attitudes and Prior Knowledge (Description, Analysis, Interpretation)

1. *Judge art and design works that differ visually, spatially, temporally, and functionally and defend how similarities and differences are related to history and culture as expressed in human needs and beliefs of the times being considered.*

D. Apply Judgments About Works of Art and Design to Decisions Made in Daily Life, Developing a Personal Belief System and World View That Is Informed by the Arts

1. *Use different responses to works of visual art and design to form, confirm, or change a personal belief system.*

Visual Arts, Grade 8

I. Creating

A. Generate Subjects, Themes, Problems, and Ideas for Works of Art and Design in Ways That Reflect Knowledge and Understanding of Values (Personal, Social, Cultural, Historical), Aesthetics, and Context

1. *Speculate and discriminate among various ideas, making the most appropriate choices for specific artistic or design purposes.*

2. *Interpret and speculate on the ways that others have used subject matter, symbols, and ideas in visual, spatial, or temporal expressions, and how these are used to produce meaning or function that is appropriate to their own works.*

3. *Analyze the characteristics of art and design works of various eras and cultures to discover possible expressions or solutions to problems.*

4. *Speculate on* how factors of time and place (such as climate, resources, ideas, and technology) influence the visual, *spatial, or temporal* characteristics that give meaning *or function* to a work of art or design (1c).

B. Invent and Use Ways of Generating Visual, Spatial, and Temporal Concepts in Planning Works of Art and Design

1. *Demonstrate the development of ideas across time.*

2. *Analyze and consider form,* media, techniques, *and* processes and analyze what makes them effective or *ineffective* in communicating *specific* ideas (1a).

3. *Demonstrate knowledge of how sensory qualities, expressive features, and the functions of the visual arts evoke intended responses and uses for works of art and design.*

4. *Speculate* about the effects of visual structures *(elements and principles of design)* and reflect upon *their influence on students' ideas* (2a).

5. *Evaluate and discriminate among various ideas, making the most effective choices for specific artistic purposes or design uses.*

C. Select and Use Form, Media, Techniques, and Processes To Achieve Goodness of Fit With the Intended Meaning or Function of Works of Art and Design

1. *Experiment,* select, *and employ form,* media, techniques, and processes and analyze what makes them effective or *ineffective* in communicating ideas (1a).

2. *Utilize knowledge of characteristics of materials and visual, spatial, and temporal structures to solve specific visual arts and design problems.*

3. *Interpret the way that others have used form, media, techniques, and processes and speculate how these produce meaning or function.*

D. Experiment With Ideas (Sketches, Models, Etc.) Before Final Execution as a Method of Evaluation

1. *Evaluate, discriminate, and articulate differences among various ideas and forms, making the most effective choices for specific artistic purposes or design uses.*

2. *Simulate and articulate new insights and changes in direction that result from representation or simulation of ideas.*

3. Employ organizational structures and analyze what makes them effective or *ineffective* in the communication of ideas (2b).

E. Create a Product That Reflects Ongoing Thoughts, Actions, and New Directions

1. *Use* media, techniques, and processes and analyze what makes them effective or *ineffective* in communicating ideas (1a).

2. Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their art works (3a).

3. Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in art works (3b).

4. *Evaluate ideas and artwork throughout the creating process, making the most effective choices for specific artistic purposes or design uses.*

F. Reflect Upon and Evaluate Their Own Works of Art and Design (i.e., Students Judge the Relationship Between Process and Product; the Redefinition of Current Ideas or Problems; and the Definition of New Ideas, Problems, and Personal Directions)

1. *Evaluate final compositions for use of compositional and expressive features.*

2. *Demonstrate knowledge of the various purposes and reasons for works of visual art and design based on people's experiences (cultural backgrounds, human needs, etc.).*

3. *Propose how works in the visual arts and design affect the way people perceive their experiences.*

4. Compare *and evaluate* the characteristics of works in two or more art forms that share similar subject matter, historical period, or cultural context (6a).

5. *Describe new insights that have emerged from process and products of art and design that are meaningful to daily life.*

II. Responding

A. Describe Works of Art and Design in Ways That Show Knowledge of Form, Aesthetics, and Context (Personal, Social, Cultural, Historical)

1. Compare *and describe* the characteristics of *materials and visual, spatial, and temporal structures in their works and the works from* various eras and cultures (1a).

2. Describe and place a variety of art objects in historical and cultural contexts (1b).

3. Compare *and describe* multiple purposes for creating works of art *and design* (5a).

4. *Describe* contemporary and historic meanings in specific art works through cultural and aesthetic inquiry (5b).

5. Describe and compare *multiple critical* responses to their own art works and to art works from various eras and cultures (5c).

6. Compare the characteristics of works in two or more art forms *and arts disciplines* that share similar subject matter, historical period, or cultural context (6a).

B. Analyze and Interpret Works of Art and Design for Relationships Between Form and Context, Form and Meaning or Function, and the Work of Critics, Historians, Aestheticians, and Artists/Designers

1. Compare *and analyze* the characteristics of art *and design* works in various eras and cultures (1a).

2. *Analyze and* place a variety of art *and design* objects in historical and cultural contexts (4b).

3. Analyze how factors of time and place (such as climate, resources, ideas, and technology) influence the visual characteristics that give meaning and value to a work of art *and design* (4c).

4. Compare *and analyze a variety* of purposes for creating works of art and design (5a).

5. Analyze contemporary and historic meanings in specific art works through cultural and aesthetic inquiry (5b).

6. Compare *and analyze* multiple *critical* responses to their own art works and to art *and design* works from various eras and cultures (5c).

7. *Compare and analyze* the characteristics of works in two or more *arts disciplines* that share similar subject matter, historical period, or cultural context (6a).

C. Articulate Judgments About Works of Art and Design That Reflect Attitudes and Prior Knowledge (Description, Analysis, Interpretation)

1. Compare *and describe attitudes implicit in their art and design works with* the characteristics of art works of various eras and cultures (4a).

2. Compare the characteristics of works in two or more art forms *and arts disciplines* that share similar subject matter, historical period, or cultural context (6a).

D. Apply Judgments About Works of Art and Design to Decisions Made in Daily Life, Developing a Personal Belief System and World View That Is Informed by the Arts

1. *Propose and articulate how works in the visual arts and design might reflect and influence the way people perceive experiences in their lives; and conversely, how people's experiences influence the development of specific works.*

2. *Use different responses to works of art and design to form, confirm, or change a personal belief system.*

Visual Arts, Grade 12

I. Creating

A. Generate Subjects, Themes, Problems, and Ideas for Works of Art and Design in Ways That Reflect Knowledge and Understanding of Values (Personal, Social, Cultural, Historical), Aesthetics, and Context

1. *Identify a variety of sources for subject matter, symbols, and ideas they wish to convey in works of art and design, and select the sources that are most appropriate for the meaning they want to express.*

2. *Determine the origin of the ideas and images they have chosen, and explain how and why specific choices were made.*

3. *Speculate upon* multiple solutions to specific visual arts *and design* problems that demonstrate competence in producing effective relationships between *intent* and artistic *choices* (Adv–2c).

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4. *Hypothesize*, initiate, and define challenging visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation (Adv 1–d).

B. Invent and Use Ways of Generating Visual, Spatial, and Temporal Concepts in Planning Works of Art and Design

1. *Show development of ideas across time.*

2. *Generate ideas for* works of art *and design* that demonstrate an understanding of how the communication of ideas relates to the media, techniques, and processes used (Pro–1b).

3. *Demonstrate skills with several media and processes sufficient to execute plans for specific works and reflect on the effectiveness of the result.*

4. Create *and use relationships among sensory elements*, organizational *principles, expressive features*, and functions to solve specific visual arts *and design* problems (Pro–2c).

5. Demonstrate the ability to form and defend judgments about the use of characteristics and structures to accomplish specific personal, communal, economic, intellectual, and other purposes in works of art *and design* (Pro–2a).

6. *Integrate subject matter and symbols, art forms, media, composition, and expressive qualities to define and convey their ideas.*

7. Create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions (Adv–2c).

C. Select and Use Form, Media, Techniques, and Processes To Achieve Goodness of Fit With the Intended Meaning or Function of Works of Art and Design

1. Demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes used (Pro–1b).

2. Communicate ideas *effectively* in at least one visual arts medium (Adv–1c).

3. *Integrate subject matter and symbols, art forms, media, composition, and expressive qualities to define and convey own ideas.*

4. Create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions (Adv–2c).

D. Experiment With Ideas (Sketches, Models, Etc.) Before Final Execution as a Method of Evaluation

1. *Simulate and analyze sketches, models, etc., for insight into own overall thinking about ideas and problems.*

2. *Formulate and articulate changes in direction.*

3. *Inform later decisionmaking through the synthesis of insight gained from analysis of previous sketches, models, etc., created in response to other problems or ideas.*

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E. Create a Product That Reflects Ongoing Thoughts, Actions, and New Directions

1. Apply media, techniques, and processes with sufficient confidence and sensitivity that their intentions are carried out in their art works (Pro–1a).

2. Assess *ideas and art works, making choices that are most effective for specific artistic purposes or design use.*

3. Create *a series of multiple works in response to* specific visual arts *and design* problems that demonstrates competence in producing effective relationships between structural choices and artistic functions (Adv–2e).

F. Reflect Upon and Evaluate Their Own Works of Art and Design (i.e., Students Judge the Relationship Between Process and Product; the Redefinition of Current Ideas or Problems; and the Definition of New Ideas, Problems, and Personal Directions)

1. Identify intentions of those creating works of visual art *and design*, explore the implications of various choices, and justify their analyses of choices in particular works (Pro–5a).

2. Describe the meanings *and functions* of *works of art and design through* analyses *that incorporate knowledge of how* specific works are created and structured and how they relate to historical, cultural contexts, *and aesthetics* (Pro–5b).

3. Reflect analytically on various interpretations as a means for understanding and evaluating works of visual art *and design* (Pro–5c).

4. Compare the materials, technologies, media, and processes of the visual arts to those of other arts disciplines (Pro–6a).

5. Correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions (Adv–5d).

6. Synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences (Adv–6e).

II. Responding

A. Describe Works of Art and Design in Ways That Show Knowledge of Form, Aesthetics, and Context (Personal, Social, Cultural, Historical)

1. Describe the function and explore the meaning of specific art *and design* objects within varied cultures, times, and places (Pro–IIa).

2. *Identify and* differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art *and design* (Pro–1a).

3. Analyze and interpret art works for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists (Adv–4d).

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4. Analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning (Adv–4e).

B. Analyze and Interpret Works of Art and Design for Relationships Between Form and Context, Form and Meaning or Function, and the Work of Critics, Historians, Aestheticians, and Artists/Designers

1. Differentiate *and analyze* a variety of historical and cultural contexts in terms of characteristics and purposes of works of art *and design* (Pro–4a).

2. Analyze relationships of works of art to one another in terms of history, aesthetics, and culture, and justify analyses (Pro–4c).

3. *Analyze*, evaluate, and defend the validity of sources for content and manner in which subject matter, symbols, and images are used in the students' works and in significant works by others (Adv–3d).

4. Analyze and interpret art works for relationships among form, context, and purposes, showing understanding of the work of critics, historians, aestheticians, and artists/*designers* (Adv–4d).

5. Analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning (Adv–4e).

C. Articulate Judgments About Works of Art and Design That Reflect Attitudes and Prior Knowledge (Description, Analysis, Interpretation)

1. Identify intentions of those creating art works, explore the implications of various purposes, and justify their analyses of purposes in particular works (Pro–5a).

2. Reflect analytically on various interpretations as a means for understanding and evaluating works of visual art *and design* (Pro–5c).

3. Synthesize *and judge* the creative and analytical principles and techniques of the visual arts *and design* and selected other arts disciplines, the humanities, or the sciences (Adv–6c).

D. Apply Judgments About Works of Art and Design to Decisions Made in Daily Life, Developing a Personal Belief System and World View That Is Informed by the Arts

1. *Use different responses to works of art and design to form, confirm, or change a personal belief system.*

2. *Propose and articulate how works in the visual arts and design might reflect and influence the way people perceive experiences in their lives, and conversely, how people's experiences influence the development of specific works.*

General Descriptions of Present Arts Education Programming in the Schools

Dance in the Schools

Most American public school students have little access to organized K–12 dance education. They gain their knowledge of dance through the media and in social settings rather than as part of their regular public school experience. Occasionally, a student may encounter a brief unit in folk dance, a stint on the athletic field as part of a dance line, or a residency with a visiting dancer. But few students outside of specialized schools for the arts experience dance as a form of artistic expression, complete with its vocabulary and rich cultural, historical, and aesthetic integrity.

There are a few promising public school dance programs in place, but these can at best be described as "scattered." If one looks hard enough, dance educators can be found in schools across the country teaching excellent dance programs. Some of these educators are classroom or physical education teachers who have a background in dance and a passion to share it. These teachers often simply find a way to bring dance to their students. In addition, a few school districts offer exemplary K–12 dance programs that function with full-time dance specialists and local education dollars.

At present, K–12 dance education across the country exists more on paper than in practice. Many States have distributed K–12 guidelines for dance that have for the most part been thoughtfully developed. These typically call for a sequential program in dance beginning with exploratory creative movement experiences for all children at the elementary level. These lead to more complex experiences in choreography and improvisation at the secondary level, where students dance in elective courses. At all levels, knowing about and responding to dance as a cultural and aesthetic form is interwoven.

A promising note for dance is the recent national recognition of the importance of kinesthetic learning. Interest in multiple intelligences and learning styles has led teachers and principals to search for effective, noncompetitive approaches to movement education. The inclusion of dance in State and national efforts such as National Arts Standards Project and this NAEP assessment framework promise to have an impact on the field of dance education as well.

Music in the Schools*

More than 90 percent of the elementary schools in the Nation claim to teach music. The time allocated for music instruction varies from more than 120 minutes per week to 20 or fewer minutes, and the quality of instruction varies widely. Music is taught by music specialists, by classroom teachers, or by some combination of the two. Exemplary comprehensive programs involve singing, playing classroom instruments, listening, creating and improvising music, and moving to music. Instruction in band and orchestra instruments, and occasionally on keyboard or fretted instruments, typically begins in grades 4, 5, or 6.

In the middle schools or junior high schools, the general music program continues through grades 7 or 8. Sometimes music is one of a series of subjects taught for 6 to 10 weeks each or offered for a semester or year on an alternating schedule. Band and chorus are typically offered and, occasionally, orchestra and other electives.

The high school music program is usually elective, although music content may be included in a required fine arts elective. Nearly every school offers band and chorus. Other common offerings include orchestra, classes in keyboard or guitar, electronic media/computer, basic musicianship, music theory and composition, music literature (appreciation) or history, and special courses based on the interests of the students or the capabilities of the teacher.

Many students receive music instruction outside of school through private lessons, religious institutions, and community organizations.

*Figures and information courtesy of the Music Educators National Conference (MENC).

Theatre in the Schools*

An estimated one-fourth of the elementary schools in the United States have some form of creative drama or theatre curriculum, although many more students may study theatre during these early years. It is difficult to identify specific programs at the elementary level, because drama in elementary schools is most often taught by a generalist. When drama is taught by a specialist, that teacher may work with more than one school or program. In many elementary schools, theatre is included as part of the language arts program or is considered part of a more general array of arts offerings.

More formally structured theatre activities are offered in the middle grades. It is estimated that more than half of the middle and junior high schools in the Nation offer some type of theatre education activity, be it course work in theatre, co-curricular play products, or some combination thereof. A number of these middle schools with active theatre programs connect with their high school counterparts, in some cases even sharing faculty.

Theatre is far more widespread in secondary schools, but it is almost always an elective. Nine out of ten high schools sponsor some theatre activity for their students, although about only 60 percent offer a program that includes course work as well as performance and production opportunities—generally extracurricular activities. On average, 8 to 10 percent of the student population participates in secondary school theatre. Programs tend to be quite active within the community as well. Roughly two-thirds of schools tour student production work.

Theatre education is often included in the English or language arts program in secondary schools. In larger schools the theatre department may be separate or part of a larger fine arts program. Film and electronic media are becoming more prevalent in secondary schools, and can be found across the disciplines.

Although schools with active programs generally employ educators with specialized theatre experience to teach courses and direct productions, the great majority of theatre educators also teach another subject in the school—the most common second area is English/language arts. Approximately half of the States certify teachers of theatre at the secondary level, but many of the certificates are for some combination of speech, theatre, and English. In most school districts there is no sequential K–12 theatre curriculum.

**Figures and information courtesy of the Educational Theatre Association (ETA).*

Visual Arts in the Schools*

Art education in the Nation's schools varies widely from one school system to another. While some systems have increased and enriched the arts program and added certified art teachers, others—faced with budget cuts—have reduced or even eliminated the arts program.

In 1987, only 42 percent of elementary schools had a certified art teacher. Thus the sequential, indepth curriculum taught by certified art specialists is lacking in approximately 58 percent of elementary schools. In these schools, classroom teachers, usually ill-prepared to teach art in any depth, provided whatever art was offered. Compounding the problem is the assumption that preschool and elementary school children for the most part receive little, if any, meaningful art experiences at home, particularly in our present society, where TV is the central entertainment feature.

At the junior high level (grades 7 and 8), art taught by certified art teachers is a requirement for all students for either a half-year or a 9-week term in most school systems. This course usually consists of art production and design, with little if any art history or art appreciation.

Art is offered in most senior high schools and is taught by certified art teachers. In almost all high schools, art is an elective, and only those students with a particular interest or talent in visual arts tend to elect those classes. In 1986–87, 21 percent of students in grades 9 and 10 took art; in grades 11 and 12, 16 percent took art. The arts are included in requirements for high school graduation in 30 States. However, since this requirement includes a choice of visual arts, music, theatre, and dance—and, in many of these States, also includes a choice of vocational education, humanities, and/or foreign language—only a portion of high school students in these 30 States have taken a course in visual arts by graduation.

In the past 10 years, there has been an emphasis on discipline-based art education, and the four components of a quality art program: art history, art criticism, aesthetics, and art production, at all instructional levels. The number of schools actually incorporating such an art program is likely to be minimal in relation to the Nation's total education system at the present time.

An encouraging note is the recent support of many school administrators, parents, and community leaders for art education and an increased understanding by many that the visual arts must be a part of a quality education for all students.

**Figures and information courtesy of the National Art Education Association (NAEA).*

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Public Hearings

Report on the February Public Hearings The Issues Paper

The San Francisco National Hearing

February 4, 1993

The first national hearing for the 1997 NAEP Arts Education Consensus Project was held at the San Francisco Hilton and Towers in conjunction with a conference organized by the Getty Center for Education in the Arts. Notification for the hearing was disseminated through conference mailings and timed to coincide with the publication and dissemination of the Issues paper that invited testimony at all three hearing sites. The press and electronic media in the San Francisco Bay area were informed through traditional media information releases from the public information office of the Council of Chief State School Officers (CCSSO). The hearing lasted from 9:30 a.m. until 12:30 p.m., and 30 individuals provided oral testimony. The audience during the entire 3-hour program numbered 354.

The invitation to provide testimony was broad and relied on self-identification rather than soliciting specific individuals or organizations. The individuals providing oral testimony included artists, educators, parents, and administrators. Each was given a 5-minute presentation time, scheduled through the project office in Washington, D.C. The allotted time for the presentation was monitored fairly and adhered to strictly.

The testimony provided could be classified in three categories of comments: advocacy for arts education, comments pertaining to the development of the National Standards, and comments that addressed the issues surrounding the development of NAEP. The hearings also demonstrated some of the difficulty on the part of those providing the testimony in clearly differentiating the roles of the standards development project and the assessment framework development project.

In addition to the panelists representing the contractor, subcontractors, and the National Assessment Governing Board, the panel invited members of the steering and planning committees who were present to join the panel on a rotating basis to hear the testimony and be recognized as part of the assessment framework development process.

A complete list of individuals providing the testimony in San Francisco and their affiliation, along with a complete transcript of the proceedings, is available from the project office.

The Orlando National Hearing

February 9, 1993

The second national hearing for the 1997 NAEP Arts Education Consensus Project was held at the Orlando Marriott in conjunction with a conference organized by NCES and the Florida State Department of Education. The press and electronic media in the Orlando area were informed through traditional media releases from the public information office of CCSSO.

Notification for the hearing was also disseminated through local arts education and education leaders. Additionally, project staff participated in local radio features discussing the hearings and the development of the assessment framework.

The hearing lasted from 1:30 p.m. until 8:30 p.m., and 29 individuals provided oral testimony. An effort was made to encourage classroom teachers, parents, and university students to attend and provide testimony. The audience during the entire 3-hour program numbered more than 60.

The individuals providing verbal testimony included an international opera star, a representative from the Disney organization in charge of talent recruiting, 9 teachers, 5 parents, 11 students, and 2 administrators. Each was given a 5-minute presentation time, scheduled through the project office in Washington, D.C. The allotted time for the presentation was monitored fairly and adhered to strictly.

The testimony could be classified in three categories of comments: advocacy for arts education, comments pertaining to the development of the National Standards, and comments that addressed the issues surrounding the development of NAEP. The hearings again demonstrated some of the difficulty in clearly differentiating the roles of the standards development project and the assessment framework development project.

Many of the concerns voiced in Orlando were similar to those heard in San Francisco. The presence of 11 university arts education majors from Central Florida University added unique viewpoints from recent graduates of a K–12 educational system. The Florida hearings provide an interesting contrast to the broad, general nature of the San Francisco group and to the urban contributions from New York City.

A complete list of individuals providing the testimony in Orlando, listing their affiliation along with a complete transcript of the proceedings, is available from the project office.

The New York City National Hearing
February 24, 1993

The third national hearing for the 1997 NAEP Arts Education Consensus Project was held at the corporate headquarters for New York Metropolitan Life Insurance. The press and electronic media in the New York metropolitan area were informed through traditional media releases from the public information office of CCSSO. Notification for the hearing was also disseminated through local arts education leaders, with the assistance of the American Council for the Arts and the New York Foundation for the Arts. John Merrow from the Public Broadcasting System series "Education Matters" collected some interview material during the proceedings, which was aired on his program in March. The hearing lasted from 1:00 p.m. until 4:00 p.m., and 32 individuals provided oral testimony. The effort in New York was directed at attracting a broad spectrum of individuals and organizations to attend and provide testimony. The audience during the entire 3-hour program numbered more than 150.

The individuals providing oral testimony included 19 people representing arts organizations and associations and 8 arts educators. The rest of the testimony was provided by people representing special interest groups, from arts education organizations to special learner needs. Each was given a 5-minute presentation time, scheduled through the project office in Washington, D.C. The allotted time for the presentation was monitored fairly and adhered to strictly by A. Graham Down, the moderator for the hearing.

As in the previous two hearings, the testimony could be classified in three categories of comments: advocacy for arts education, comments pertaining to the development of the National Standards, and comments that addressed the issues surrounding the development of NAEP. The testimony in this hearing again demonstrated the difficulty in clearly differentiating the standards development project and the assessment framework development project.

A complete list of individuals providing the testimony in New York, listing their affiliation along with a complete transcript of the proceedings, is available from the project office.

Report On the October Public Hearings

National Review of the Assessment Framework Draft

The Seattle, Washington, Hearing

October 1, 1993

The first national hearing to gather public input on the draft of the assessment framework was held at the Seattle Art Museum, with assistance from the Office of the Superintendent for Public Instruction for the State of Washington. The hearing was also held in conjunction with a meeting of the Superintendent's Arts Education Advisory Commission and a statewide meeting of the Washington Alliance for Arts Education. The press and electronic media in the Seattle area were informed through traditional media information releases from the public information office of CCSSO. The hearing lasted from 2:00 p.m. until 6:00 p.m., and 30 individuals provided oral testimony. A total of 67 individuals attended the program.

The invitation to provide testimony was included in the mailing of the draft framework document to approximately 3,500 individuals and organizations and was supplemented by a special distribution by Gina May, arts education specialist for the Office of the Superintendent for Public Instruction. Individuals providing verbal testimony included artists, educators, parents, and administrators. Each was given a 5-minute presentation time, scheduled through the project office in Washington, D.C. The allotted time for the presentation was monitored and adhered to by the chair of the hearing panel, Ramsay Selden of CCSSO. The panel also included Deborah Brzoska from Vancouver, Washington, member of the NAEP Planning Committee; Barbara Wills from Seattle, Washington, and Kelvin Yazzie from Flagstaff, Arizona, members of the NAEP Steering Committee; Joan Peterson, representing the College Board; Gina May from the Office of the State Superintendent of Public Instruction; and Frank Philip, the NAEP project coordinator from CCSSO.

The hearing began with a welcome from Judith Billings, the Washington State Superintendent of Public Instruction.

A complete list of individuals providing testimony in Seattle, listing their affiliation along with a complete transcript of the proceedings, is available from the project office.

The Chicago, Illinois, Hearing

October 5, 1993

The second hearing to gather public input on the draft of the assessment framework was held at the Art Institute of Chicago, with the assistance of the Office of Museum Education, Ronne Hartfield, executive director. The press and electronic media in the Chicago area were informed through traditional media information releases from the information office of CCSSO. The

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hearing lasted from 1:00 p.m. until 5:00 p.m., and 25 individuals provided oral testimony. A total of 61 individuals attended the program.

The invitation to provide testimony was included in the mailing of the draft framework document to approximately 3,500 individuals and organizations and was supplemented by special invitations from the project staff and the Illinois Alliance for Arts Education, Nadine Saitlin, executive director. Individuals providing verbal testimony included artists, educators, parents, and administrators. Each was given a 5-minute presentation time, scheduled through the project office in Washington, D.C. The allotted time for the presentation was monitored and adhered to by the chair of the hearing panel, A. Graham Down, president of the Council for Basic Education and cochair of the NAEP Steering Committee. The panel also included Jerry Hausman, Ronne Hartfield, and Adrienne Bailey, members of the NAEP Steering Committee from Chicago; Laurel Serleth, Laura Salazar, and Ruth Ann Teague, members of the NAEP Planning Committee; Carol Myford, representing the Educational Testing Service and the College Board; and Frank Philip, the NAEP project coordinator from CCSSO.

The hearing began with a welcome from Ronne Hartfield and an explanation of the process by Frank Philip before being turned over to the chair, A. Graham Down.

A complete list of individuals providing testimony in Chicago, listing their affiliation along with a complete transcript of the proceedings, is available from the project office.

The Washington, D.C., Hearing

October 7, 1993

The third and final hearing to gather public input on the draft of the assessment framework was held in Washington, D.C., at the American Film Institute Theatre at the John F. Kennedy Center for the Performing Arts, with the assistance of the Alliance for Arts Education and the Arts Education Partnerships Working Group. The hearing coincided with a national meeting of State representatives for the Alliance for Arts Education being held in Washington on October 7, 8, and 9, 1993. The press and electronic media in the Washington area were informed through traditional media information releases from the public information office of CCSSO. The hearing lasted from 1:00 p.m. until 5:00 p.m., with 11 individuals providing oral testimony. Apparently due to a musicians' strike at the Kennedy Center, many of the individuals who originally signed up decided not to cross the picket line. A total of 73 individuals attended the program.

The invitation to provide testimony was included in the mailing of the draft framework document to approximately 3,500 individuals and organizations and was supplemented by special invitations from the project staff and the office of the Alliance for Arts Education at the Kennedy Center. Individuals providing oral testimony included artists, educators, parents, and administrators. Each was given a 5-minute presentation time, scheduled through the project office in Washington, D.C. The allotted time for the presentation was monitored and adhered to by the chairs of the hearing panel: A. Graham Down, president of the Council for Basic Education, and Ramsay Selden of CCSSO, who also cochairs the NAEP Steering Committee.

The panel also included members of the NAEP Steering Committee: Harry Clark from Pittsburgh; Ed Gero, Tom Hatfield, Rebbecca Hutton, and David O'Fallon from the Washington, D.C., area; Claudette Morton, a member of the NAEP Planning Committee from Montana; Michael Sikes, representing the National Endowment for the Arts; Mary Crovo, representing the National Assessment Governing Board; Ruth Mitchell, a consultant to the project; and Frank Philip, the NAEP project coordinator from CCSSO.

The hearing began with a welcome from David O'Fallon from the Arts Education Partnerships Working Group and an explanation of the process by Ramsay Selden before beginning the testimony.

A complete list of individuals providing testimony in Washington, D.C., listing their affiliation along with a complete transcript of the proceedings, is available from the project office.

Planning: Schedules and Timelines

Significant Dates for the Steering and Planning Committees

The Steering Committee Meetings

Dates	Location	Notes
January 19–20, 1993	Baltimore, MD	Organizational Meeting • Receive overview and charge • Formulate guidelines • Meet with Planning committee
August 9–10, 1993	Washington, DC	Mid-Project Meeting • Review draft of Assessment Framework for national review and public hearings • Provide suggestions for drafts of Framework and review progress of documents for Specifications, Background Variables, and Reporting Formats • Meet with Planning committee
January 11–12, 1994	Washington, DC	Final Meeting • Review final draft of Assessment Framework and other documents • Provide suggestions for drafts and conditional approval • Meet with Planning committee

The Planning Committee Meetings

Dates	Location	Notes
January 20–21, 1993	Baltimore, MD	Organizational Meeting • Meet with Steering Committee • Receive overview and charge • Formulate structure for working
March 9–11, 1993	Crystal City, VA	Second Meeting • Initial development of framework • Working group sessions
May 21–23, 1993	Washington, DC	Third Meeting • Draft development
August 10–12, 1993	Washington, DC	Mid-Project Meeting • Meet with Steering Committee • Review suggestions for refinement • Finalize Assessment Framework for national review and public hearings
November 1–3, 1993	Washington, DC	Fifth Meeting • Review input from the Public Hearings • Refine draft of Assessment Framework • Review and refine drafts of the Specifications, Background Variables, and Reporting Formats
January 12–14, 1994	Washington, DC	Final Meeting • Meet with Steering Committee • Finalize all documents for final approval or acceptance by the National Assessment Governing Board

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